THE COMPLETE GUIDE TO STAR TREK

HOLLYWOOD STORY®

INSIDE THE TV SHOWS, MOVIES & MORE

Where the Beloved Saga Is Boldly Going Next!

2023 FIRST LOOK

+ Deep Space Nine's 30th Anniversary

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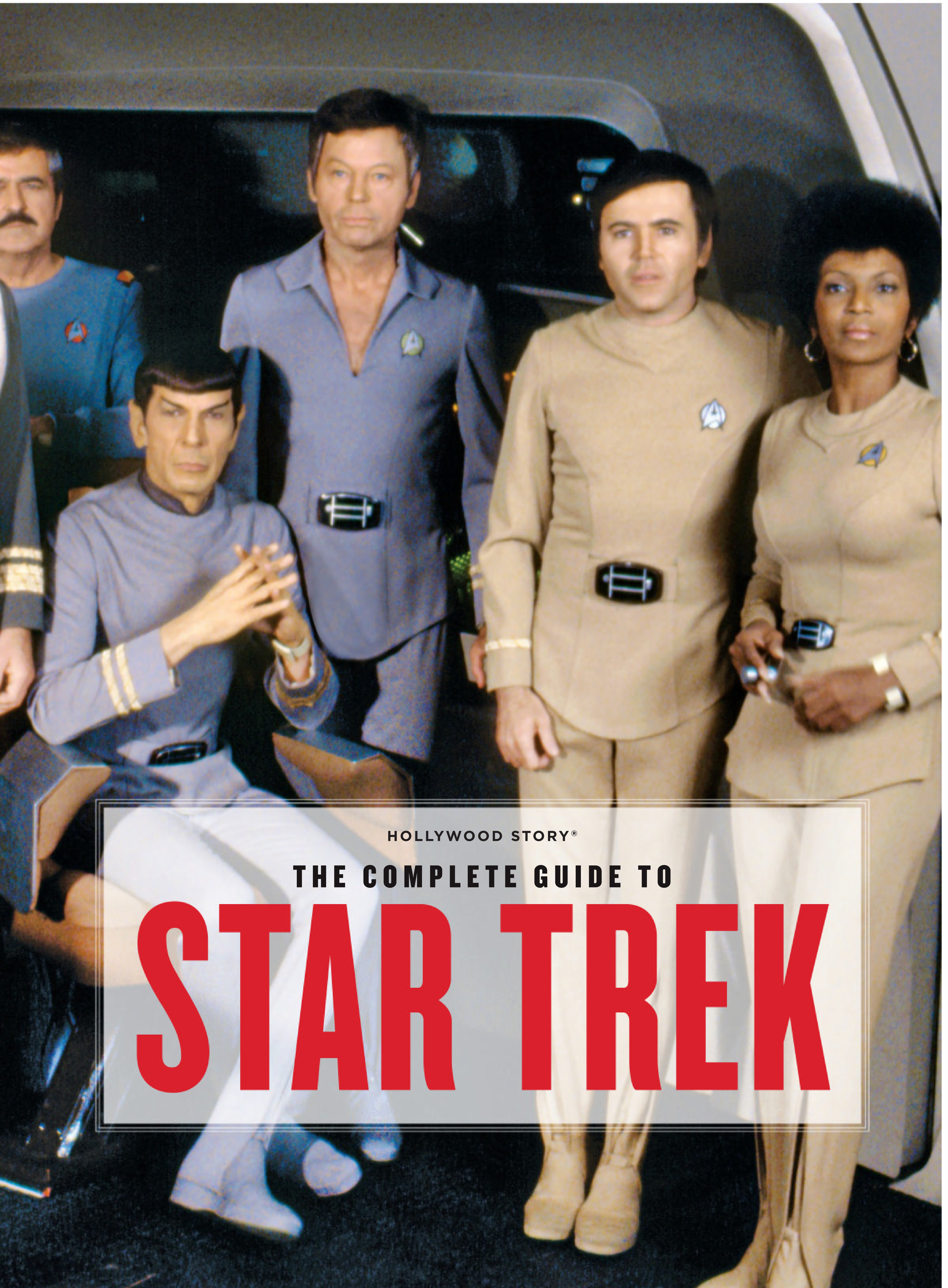
The first film, ***Star Trek: The Motion Picture***, went over budget at $35 million but ended up earning $139 million worldwide.



HOLLYWOOD STORY®

THE COMPLETE GUIDE TO
STAR TREK

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THERE IS NO COMPARISON

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LIVING LONG & PROSPERING

For more than five decades, Star Trek *has been one of Hollywood's most popular franchises.*

Star Trek isn't so much a series of shows and movies as a way of life. It's not just a thing that people like to watch. It's a thing they take to heart. And it's certainly not something you can claim you've never heard of since at some point you've more than likely quoted lines from it. Seriously, who hasn't been stuck in a dreary meeting or awkward first date and muttered "Beam me up, Scotty!" under his or her breath?

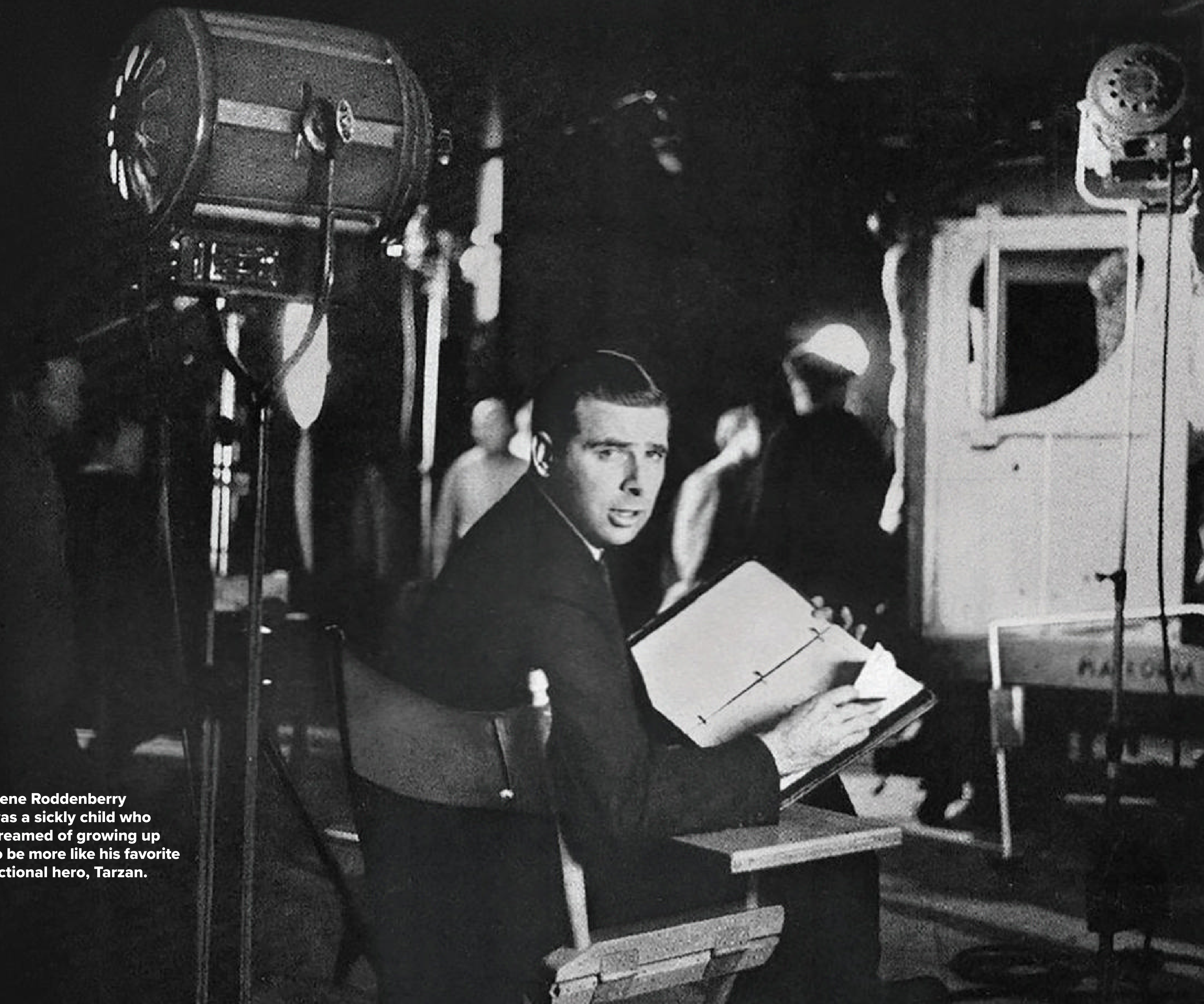
It's been more than 50 years since the original series left the airwaves and more than 40 since *Star Trek*: *The Motion Picture* landed in theaters, yet this saga about a spaceship and its crew has become a cultural juggernaut, spawning not only 11 spinoffs and 13 movies but also becoming a part of the U.S. space program (the first space shuttle was named the Enterprise, in honor of the famous *Star Trek* spaceship) and creating a fan base whose name has become synonymous with pop-culture obsession.

What's set the *Star Trek* franchise apart has always been its prime programming directive: Prove humanity was capable of something far more noble than the nightly news might have you believe. There's no indication things are slowing down, with several more shows on the way. At this rate, by the time we get to the year 2265—when the adventures in the original series began—*Star Trek* will still be flying high.

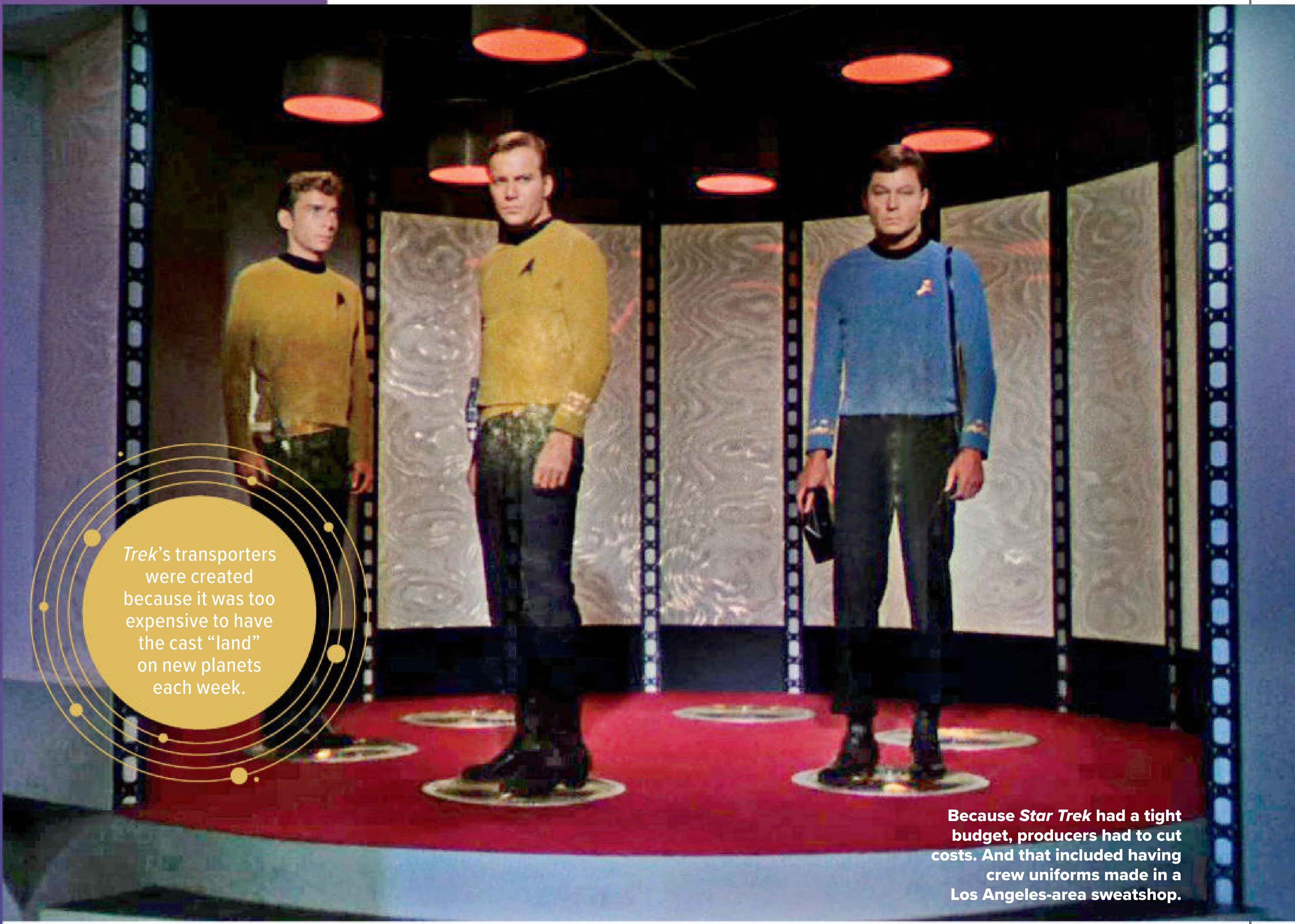
Star Trek has earned an estimated $10.6 billion over the past 50-plus years, making it one of the highest-grossing franchises of all time.

WHERE NO SHOW HAD GONE BEFORE

In an era when science fiction seemed superficial, a former fighter pilot named Gene Roddenberry had a plan to change everything. BY CRAIG TOMASHOFF



Gene Roddenberry was a sickly child who dreamed of growing up to be more like his favorite fictional hero, Tarzan.



Trek's transporters were created because it was too expensive to have the cast "land" on new planets each week.

Because *Star Trek* had a tight budget, producers had to cut costs. And that included having crew uniforms made in a Los Angeles-area sweatshop.

It's not like science fiction was the final frontier when it came to movies and television entering the 1960s. Then again, it wasn't exactly first in line either.

One thing is certain, though. The genre was not nearly the box-office bonanza or critical darling it seems to be these days. Sure, one of the first feature films ever released was *A Trip to the Moon*, the 1902 movie from French illusionist and director Georges Méliès. His lighthearted, nine-minute project relied on the works of renowned sci-fi/fantasy authors of the day like Jules Verne, and told the story of a group of astronomers who trek to the moon. As popular as it was around the world, however, the film didn't immediately inspire a wave of thoughtful cinematic explorations of the worlds of space and science.

Over the next few decades, there was the occasional intellectual big-screen take on worlds beyond our own, most notably 1951's chilling *The Day the Earth Stood Still*, which told the tale of space aliens trying to end Earth's nuclear arms race, and 1956's *Forbidden Planet*, the Oscar-nominated movie that was essentially Shakespeare's *Tempest* but in space. Still, sci-fi films usually tended to either be outrageous—Ed Wood's *Plan 9 From Outer Space* and the giant irradiated insect epic *Them!*, for instance—or serials like *Flash Gordon* and *Buck Rogers*, which were made to excite the 12-year-old in all of us.

Meanwhile, a multitude of sci-fi-themed TV shows airing throughout the 1950s—featuring titles like *Captain Video and His Video Rangers*; *Tom Corbett, Space Cadet*; *Rocky Jones, Space Ranger*; *Johnny Jupiter* and *Space Patrol*—were Saturday morning series aimed at kids.

Roddenberry enlisted in the U.S. Army Air Corps when he was only 20 years old and graduated as a second lieutenant.

"A lot of science-fiction programming was very immature, very juvenile," explains Herbie J Pilato, founder and executive director of the Classic TV Preservation Society and host of the retro television-themed Amazon Prime/Shout Factory series *Then Again*. "In general, the sci-fi genre wasn't always considered to be very thoughtful."

> "*Star Trek* aims to match the action-adventure of the best television Westerns."
>
> **GENE RODDENBERRY IN 1966**

By the early 1960s, there was one show that started changing things. Slowly. *The Twilight Zone* had premiered in the fall of 1959, and this anthology series' tales of aliens, robots and time travel showed a level of sophistication and philosophical thinking that more familiar TV fare like doctor, lawyer or cop shows had trouble providing. CBS tried to get a little more high-minded in 1965 with the series *Lost in Space*, essentially an intergalactic interpretation of *Swiss Family Robinson*, but even that didn't quite work out. According to Pilato, "They played it really straight in its first season," but to boost ratings, producers opted to go campy instead.

The world seemed to have little room for smart science fiction. Then, along came a former fighter pilot-turned-television writer named Gene Roddenberry, who had made it his mission to change the sci-fi stereotype. The El Paso, Texas, native was born on Aug. 19, 1921, but it wasn't long before the Roddenberrys packed up and moved to Los Angeles. That's where his father, also Eugene, had found work as a patrolman with the Los Angeles Police Department. The experience in California got off to a rocky start. Not long after the move, Roddenberry and his family narrowly escaped death when a house fire destroyed their home.

Despite that near-tragedy, he grew to enjoy being in Los Angeles and started laying the groundwork for what would eventually become his life's work. While in high school, for instance, he began developing a lifelong fascination with science fiction when a classmate lent him a copy of the pulp magazine *Amazing Stories*. Later, after first studying police work like his father, he shifted into aeronautical engineering and earned a pilot's license. He put that to good use in 1941, when he volunteered for the U.S. Army Air Corps and was stationed in the South Pacific, flying B-17 bombing runs and taking part in roughly 89 missions and sorties. By the time World War II was over, he'd been awarded the Distinguished Flying Cross and the Air Medal.

His military experience was life-changing in many ways, the most significant of which was probably the fact that Roddenberry took up writing while in uniform. He began selling his stories to flying magazines and even wrote poetry that was snapped up by outlets including *The New York Times*. Unsure that he could ever make a living as a writer, though, he worked as a troubleshooter for the Air Force, investigating the causes of air crashes. Following that, Roddenberry began flying planes for Pan American World Airways while also studying literature at Columbia University.

After barely surviving another tragedy—a plane he was piloting crashed in the Syrian desert—he became fascinated with the new medium of television. However, when it became clear that Hollywood didn't exactly welcome writers with little or no script writing experience, he looked to his past to make a living. With some help from a friend, Roddenberry decided to instead join the Los Angeles Police Department, where from 1949 to 1953 he gained writing experience crafting speeches for the police chief. At the same time, he kept busy honing his writing for television; that work eventually paid off when his scripts began selling to series like *The U.S. Steel Hour*, *Goodyear Theater*, *The Kaiser Aluminum Hour*, *Four Star Theater*, *Dragnet*, *The Jane Wyman Theater* and *Naked City*. His reputation was growing, and Roddenberry eventually won a Writers Guild of America award in 1958 for a script he'd written for the Western series *Have Gun, Will Travel*.

That latter experience was particularly important because he had begun to imagine a show that had the spirit of a Western but was set in space ("He saw it as *Wagon Train* to the stars," says Pilato). He took a brief sidestep in 1963 to create and produce a military-themed series called *The Lieutenant* for NBC, about a young soldier who learns lessons in life while serving in the United

1 The 1951 film *The Day the Earth Stood Still* was one of the first big projects to take the sci-fi genre seriously. 2 The giant insect movie *Them!*, released in 1954, was nominated for a special-effects Oscar. 3 The creator of the robot in the acclaimed 1956 film *Forbidden Planet* originally designed washing machines, which is why his bot resembles one (pictured with Anne Francis). 4 Buck Rogers (at right) was a popular pulp magazine character before becoming a movie serial hero. 5 The 1902 French film *A Trip to the Moon* became one of the most popular films of the early 20th century. 6 The budgets for *Flash Gordon*, starring Buster Crabbe, were three times larger than the average serial budget.

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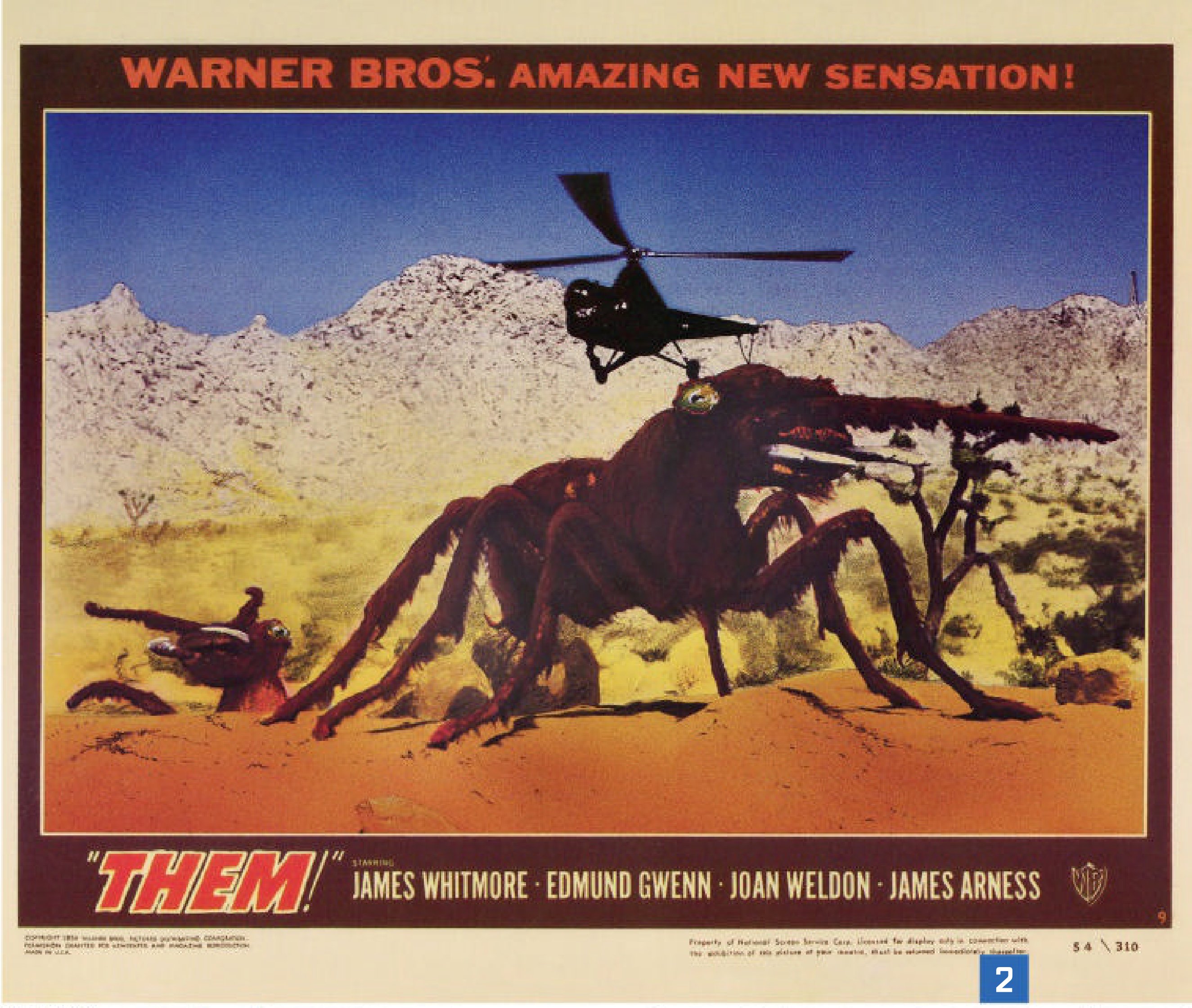
WARNER BROS.' AMAZING NEW SENSATION!
"THEM!"
STARRING
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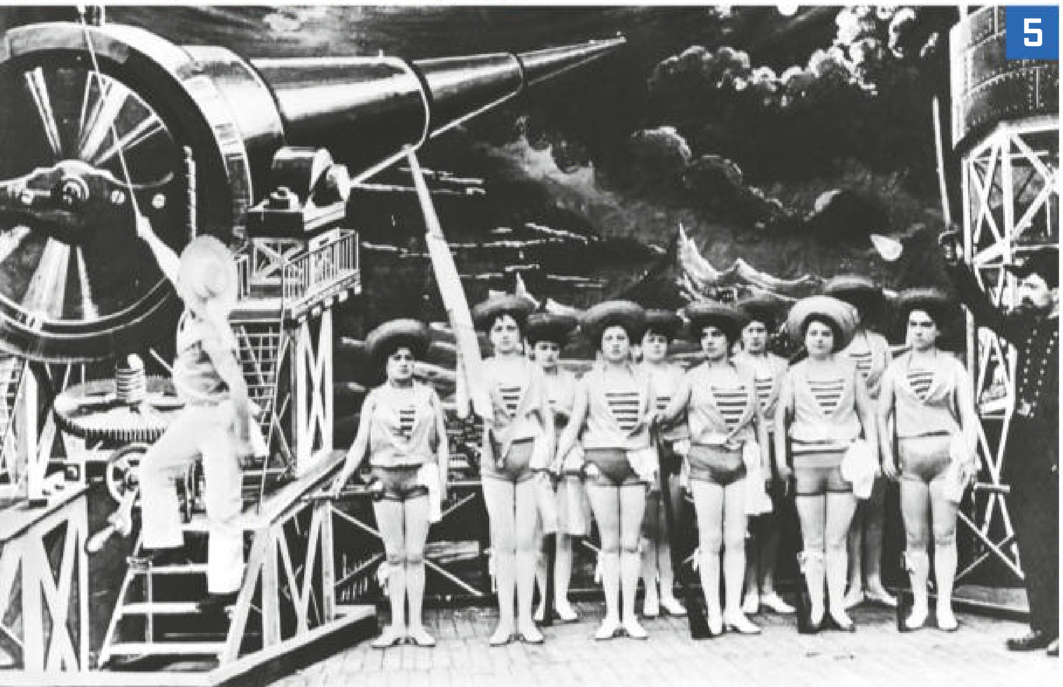
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Paramount Studios had little faith in *Star Trek* after buying it, warning Roddenberry his show would bankrupt them.

States Marine Corps. That show never really took off, and it wasn't long before Roddenberry opted to seriously pursue his passion to create a show that took place somewhere out in the galaxy.

"He saw that science fiction was a popular genre and decided to take his experience in the military and as a policeman, combine them and turn it into something called *Star Trek*," explains Pilato. "His wife, Majel, once told me that Gene wasn't concerned about becoming rich or creating any sort of phenomenon. He was just trying to make a living as a writer, and then he saw this opportunity to create this niche project."

From the start with *Star Trek*, Roddenberry wanted to create "a totally new type of show," as he explained in a *Hollywood Reporter* essay he wrote shortly after his series premiered in 1966.

"Why journey into space?" he wrote. "Because science is now learning that the infinite reaches of our universe probably teem with as much life and adventure as Earth's own oceans and continents. Our galaxy alone is so incredibly vast that the most conservative mathematical odds still add up to millions of planets almost identical to our own—capable of life, even intelligence and strange new civilizations. Alien beings that will range from the fiercely primitive to the incredibly exotic intelligence which will far surpass mankind."

He also wanted to go boldly where no other television series at the time would dare to go, as he explained many years later in a *Los Angeles Times* interview not long before his death in October 1991.

"It has become a crusade of mine to demonstrate that TV need not be violent to be exciting," Roddenberry explained. "I wanted to send a message to the television industry that excitement is not made of car chases. We stress humanity, and this is done at considerable cost. We can't have a lot of dramatics that other shows get away with—

promiscuity, greed, jealousy. None of those have a place in *Star Trek*."

Needless to say, his plan worked. Starting with the first airing of the first episode of its first incarnation on Sept. 8, 1966, *Star Trek* has become a phenomenon unlike any other in the history of popular entertainment. By the time of his death, Roddenberry was reportedly worth $500 million. Still, in the months leading up to that September premiere, the success of Roddenberry's vision was anything but a sure bet. Before his characters could take on Klingons and the Borg, he would have to do battle with network executives who saw sci-fi as little more than silliness.

SCI-FI TV

It began with bots.

Star Trek may well be the most influential science-fiction TV series of all time, but it was definitely not the first. That honor goes to a British Broadcasting Company production called *R.U.R.* (Rossum's Universal Robots). On Feb. 11, 1938, two years after BBC began its television service, it aired a 35-minute-long version of *R.U.R.*, a 1921 play written by Czech scribe Karel Čapek. The story, which is credited with introducing the word "robot" into the English language, followed a group of android creatures who serve humans until they rebel and bring on the end of the human race. Ever since the television version of the play aired, tapes of it have been impossible to find. However, *R.U.R.* continues to influence science-fiction films and shows today. Not only has the play's plot seemed to inspire contemporary projects like *Blade Runner*, *The Terminator* and *The Matrix*, the TV production was also a clear indicator that the then-new medium would be a perfect home for sci-fi. According to a *Radio Times* advertisement a week before it aired, *R.U.R.* was "a play that should lend itself very well indeed to television from the point of view of effects."

***R.U.R.* writer Karel Čapek, who was from Czechoslovakia, based his term "robot" on a Czech word for "forced labor."**

TAKING FL

Star Trek producers have said that William Shatner would try to make sure Capt. Kirk got more lines in an episode than anyone else.

IGHT

It may not have been a smash hit, but the original Star Trek *still managed to take television to new heights.* **BY CRAIG TOMASHOFF**

For the most part, prime-time television was kind of a joke in the fall of 1966. Literally. There were a few dramas that Americans couldn't miss, particularly NBC's top-rated *Bonanza*, but the vast majority of the Top 30 shows were either goofy sitcoms like *The Lucy Show, Green Acres* and *Bewitched* or breezy variety shows like *The Red Skelton Hour, The Jackie Gleason Show* and *The Ed Sullivan Show*. So when NBC tossed a drama set in space called *Star Trek* into the mix, there was no reason to expect that it would soar to the top of the ratings.

While the world may not have known what was in store, creator Gene Roddenberry definitely had some pretty lofty goals in mind. In an essay he wrote for *The Hollywood Reporter* right around the time of the series' premier, he explained, “*Star Trek* aims to match the action-adventure of the best television Westerns, the suspense-mystery of the finest detective tales. Authenticity and believability are maintained with the help of cooperative space scientists and technical advisers. As such, *Star Trek* may become the first fully believable space adventure. At the least, it is probably the most ambitious and difficult project of its type ever attempted.”

Tammy Grimes' self-titled sitcom was scheduled against *Star Trek* in 1966 but was canceled after just four episodes.

The show's premise seemed simple enough. Led by Capt. James T. Kirk (William Shatner), First Officer Mr. Spock (Leonard Nimoy) and Chief Medical Officer Leonard “Bones” McCoy (DeForest Kelly), the crew of the Starship Enterprise cruised the galaxy around the year 2260 to explore new civilizations and promote intergalactic diplomacy. They operated as part of Starfleet, an element of a larger group known as the United Federation of Planets (aka The Federation), and as Kirk announced with the opening credits, they were in the thick of a five-year mission to “boldly go where no man had gone before.”

Still, when the first episode, “The Man Trap,” premiered on Sept. 8 against the debut of *The Tammy Grimes Show* on ABC and *My Three Sons* on CBS, the critics weren't sure the show would go anywhere but off the air. While *The Hollywood Reporter* suggested it “should be a winner” and the *San Francisco Chronicle* wrote that “the opening yarn was a breath-catcher,” the *Boston Globe* critic Percy Shain said *Trek* was “too clumsily conceived and poorly developed to rate as an A1 effort” and the *New York*

Post complained that "one may need something of a pointed head to get involved." *Variety* went so far as to gripe that the show was "an incredible and dreary mess of confusion and complexities."

Nonetheless, the 29 episodes in the first season of Roddenberry's breakthrough series earned enough of a following to rank in the Top 50 and be renewed. The show jumped from Thursday nights to Fridays, but declining ratings made it seem like the second season was going to be its last, until fans stepped in to help *Star Trek* get to season three thanks to a letter-writing campaign. The series had clearly struck a chord with viewers eager for something a bit more substantial than the usual cowboys, cops, lawyers and hillbillies around the TV dial.

"It never did tremendously in the ratings but critics came to love it," says Herbie J Pilato, founder and executive director of the Classic TV Preservation Society and host of the retro-television-themed Amazon Prime/Shout Factory series *Then Again*. "Gene wanted to tell meaningful stories, address things going on in the world that couldn't be addressed in non-science-fiction shows, like the Vietnam War and race riots. He also knew the importance of casting, making sure that every nationality or culture was represented. He wanted to show that we were evolved as a society."

Roddenberry's reasoning was pretty straightforward. As he once explained, "Intolerance in the 23rd century? Improbable! If man survives that long, he will have learned to take a delight in the essential differences between men and cultures."

He tried to demonstrate this with a diverse, international cast that included the likes of Nichelle Nichols as communications officer Uhura, George Takei as helmsman Sulu, Walter Koenig as navigator Chekov and James Doohan as chief engineer Scotty. Meanwhile, the

HAVING A BALL

Thanks to a little love from Lucy, *Star Trek* was saved from obscurity.

The crew of the Starship Enterprise spent much of their time saving the universe, but they would never have been able to do that if Lucille Ball hadn't saved them first.

Thanks to her classic 1950s sitcom *I Love Lucy*, Ball was one of the most recognizable women in all of Hollywood. And thanks to the fact that she and husband Desi Arnaz had created their own company, Desilu Productions, to produce *Lucy*, she was also one of the most powerful. When Ball and Arnaz divorced in 1960, she took over the company and was actively looking to replace its one hit, *The Untouchables*, which was ending in 1963. The list of possible projects included two series that had potential, the action-filled spy series *Mission: Impossible* and a space-set program called *Star Trek*. Even though Ball reportedly thought at first that *Star Trek* was about traveling USO performers, she eventually became a major supporter even though her board of directors hesitated to pay for the pilot. And when NBC rejected the initial pilot of *Trek*, she overruled her board again to authorize the extra money needed for a reshoot.

"She felt that (*Star Trek*) could, if it caught on, rerun for years like *I Love Lucy*," said author Marc Cushman (author of the *Star Trek* reference book *These Are the Voyages*) in *The Fifty-Year Mission: The Complete, Uncensored, Unauthorized Oral History of Star Trek: The First 25 Years*. As former Desilu executive Ed Holly once explained, "If it were not for Lucy, there would be no *Star Trek* today." *—CT*

Before the wrap party following the filming of the *Star Trek* pilot began, Ball helped prepare by sweeping up the stage.

Words in Space

THERE'S MORE TO THE *STAR TREK* THEME THAN MEETS THE EAR.

Even if you've never seen a minute of any *Star Trek* installment, chances are you at least know how each episode of the original series opened: Capt. Kirk says something about space, frontiers and boldly going somewhere and suddenly there's the swish of a spaceship, followed by some ethereal vocals soaring over a full orchestra. However, there is something about the famous theme song composed by Alexander Courage that you may not realize: It actually had lyrics. And those words were somewhat controversial. When Courage wrote his score, his deal called for him to get paid a fee any time it played anywhere. However, series creator Gene Roddenberry reportedly decided to create words to go with the music in order to take half of those composing royalties for himself. (The lyrics were never recorded or aired.)

The words have been saved for posterity by Snopes.com, however, so should you want to cue them up to perform with the *Trek* theme during your next karaoke outing, here you go:

Beyond....The rim
of the starlight
My love....Is wand'ring
in star-flight
I know....He'll find in
star-clustered reaches
Love....Strange love
a star woman teaches.
I know....His
journey ends never
His star trek....
Will go on forever.
But tell him....
While he wanders
his starry sea
Remember....
Remember me.

To help save money, a 1966 double episode of *Star Trek*, "The Menagerie," included several scenes from the show's original pilot, "The Cage."

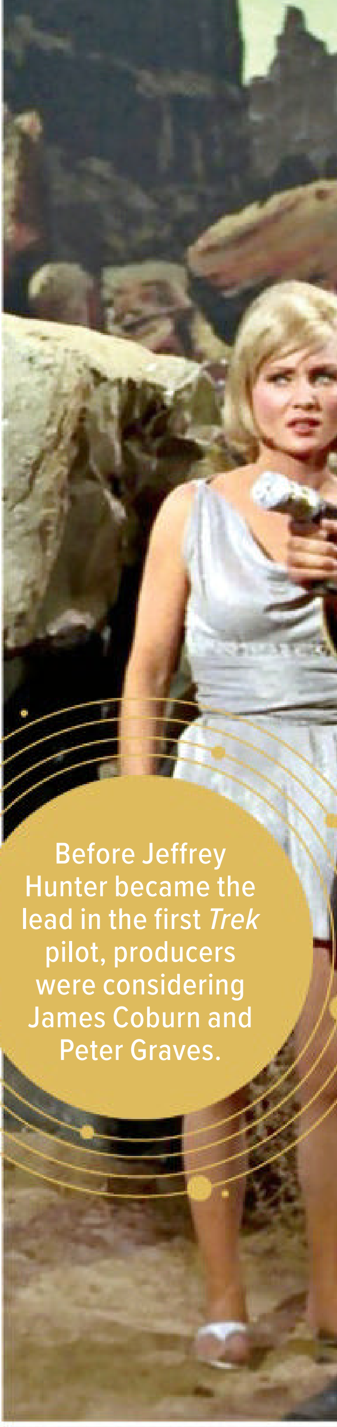
story lines regularly examined heady topics from the futility of war to the tragedy of racial discrimination to the dangers of religious persecution, ensuring *Star Trek* wouldn't live long or prosper on network television.

Author Marc Cushman, who wrote the definitive *Star Trek* reference book *These Are the Voyages*, told *Smithsonian Magazine* in 2016, "NBC didn't like Gene Roddenberry and they didn't like the type of shows that *Star Trek* was airing. It was too controversial and too sexy, and they couldn't get Roddenberry to tone it down. So they move it to Friday night—they didn't even want to pick it up, but there was the letter-writing campaign that made them cry uncle. They put it in the death slot. And they knew when they picked it up that they were determined that season three would be the last year."

Which it was. The combination of consistently underwhelming ratings, especially once the show had been kicked to Friday nights, and less than enthusiastic network support sealed *Star Trek*'s fate. The show's cancellation was announced in February 1969 and the final episode aired in June of that year. No amount of letter-writing could resurrect it this time (although airing in syndication could...by 1972 it was appearing in 100 cities, often as counterprogramming to local news on other channels). Still, while the series never became much of a hit in its original run, *Trek* had taken television viewers to new heights as far as Roddenberry was concerned. As he once explained, "The human race is a remarkable creature, one with great potential, and I hope that *Star Trek* has helped to show us what we can be if we believe in ourselves and our abilities."

Although Roddenberry didn't know it at the time, there would soon be multiple generations of people around the world who would start believing in his vision.

Art director Matt Jefferies drew on his experience as an airman in World War II when designing the sleek set.



Before Jeffrey Hunter became the lead in the first *Trek* pilot, producers were considering James Coburn and Peter Graves.

After seeing a headshot of Leonard Nimoy (left), *Trek* creator Gene Roddenberry sensed that the actor's face "would make a great alien."

One of NBC’s objections to “The Cage” was that Capt. Pike (Jeffrey Hunter, center) had a woman as his top officer (Majel Barrett, right).

After being painted green to play alien slave Vina in “The Cage,” Susan Oliver felt men on the set thought she “was maybe wild, evil....”

GETTING OUT OF ‘THE CAGE’

Star Trek nearly crashed after a failed first pilot.

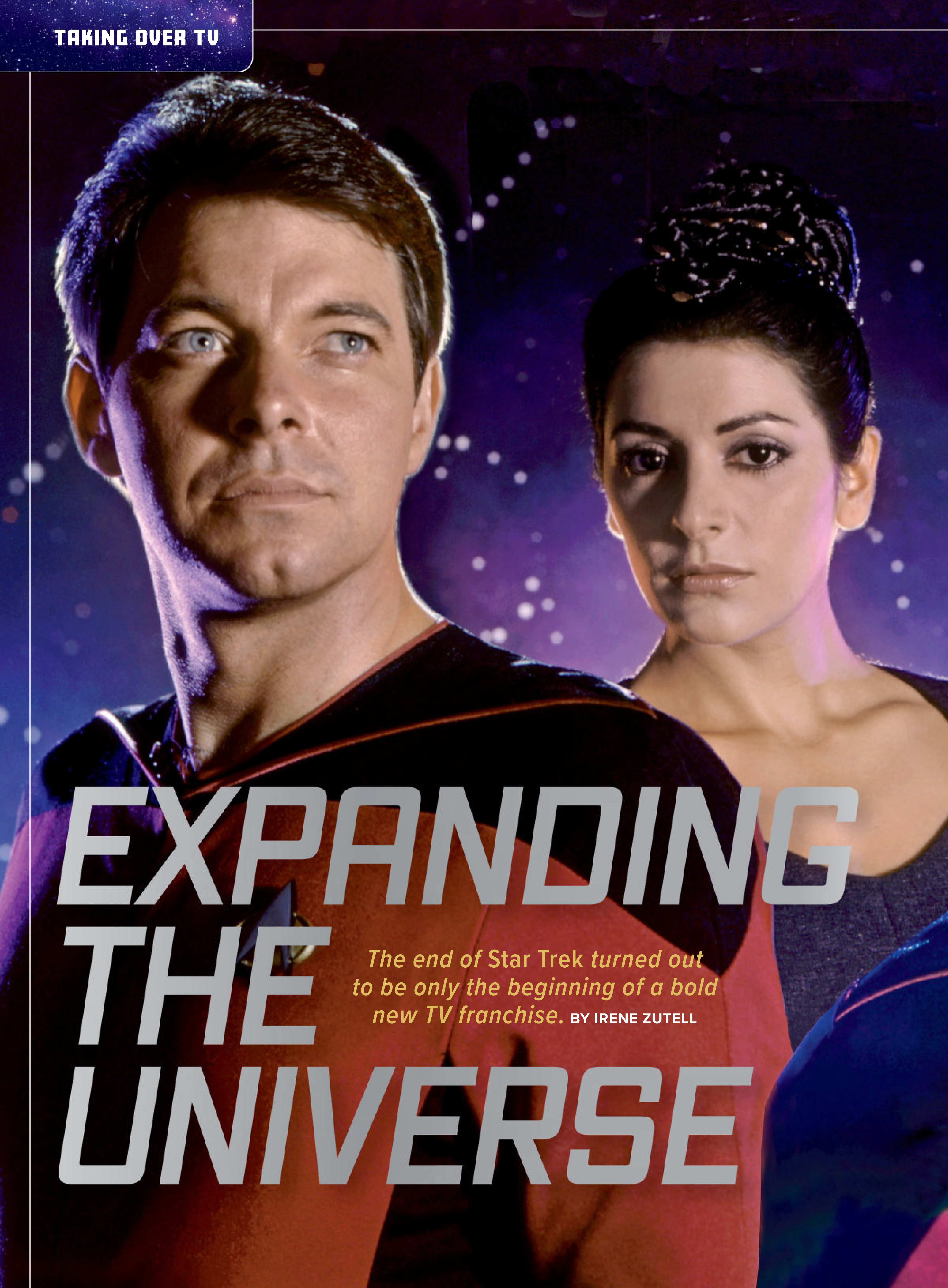
In the beginning, it wasn’t a Tholian ship or a Klingon sword that nearly wiped out the crew of the Enterprise. Rather, it was something even more deadly for characters on a TV series: their own intellect.

The problem began in late 1964, when *Star Trek* creator Gene Roddenberry took his script for the new series to CBS, which rejected the sci-fi drama because it was working on another, *Lost in Space*. Roddenberry then took *Trek* to NBC, where he got the green light to film his initial episode, called “The Cage.” This pilot began production in late 1964 and had a few similarities to what fans would eventually get to know and love about the series—for example, Leonard Nimoy came aboard as Mr. Spock. But the captain’s chair was filled not by James T. Kirk but Christopher Pike (played by Jeffrey Hunter). His first officer was a character known only as Number One (played by Roddenberry’s wife, Majel Barrett).

This very first *Star Trek* was quickly shot down by the NBC brass in February 1965, says TV historian Herbie J Pilato, because “they thought it was too cerebral, that there wasn’t enough action.” As Roddenberry explained in *The Fifty-Year Mission: The Complete, Uncensored, Unauthorized Oral History of Star Trek: The First 25 Years*, there was also a healthy dose of sexism in the rejection: “‘The Cage’ didn’t end with a chase and a right cross to the jaw, the way all manly films were supposed to end. There were no female leads then—women in those days were just set dressing.”

There were other issues, too, like their concern that “Spock’s ears looked like devil’s ears, so the population in the Bible Belt might think he was Satan,” according to Pilato. Still, Roddenberry convinced NBC to let them have one more shot. This time, Capt. Pike was left behind and Capt. Kirk took command of the Starship Enterprise. The new pilot, “Where No Man Has Gone Before,” got the series picked up for the 1966 season.

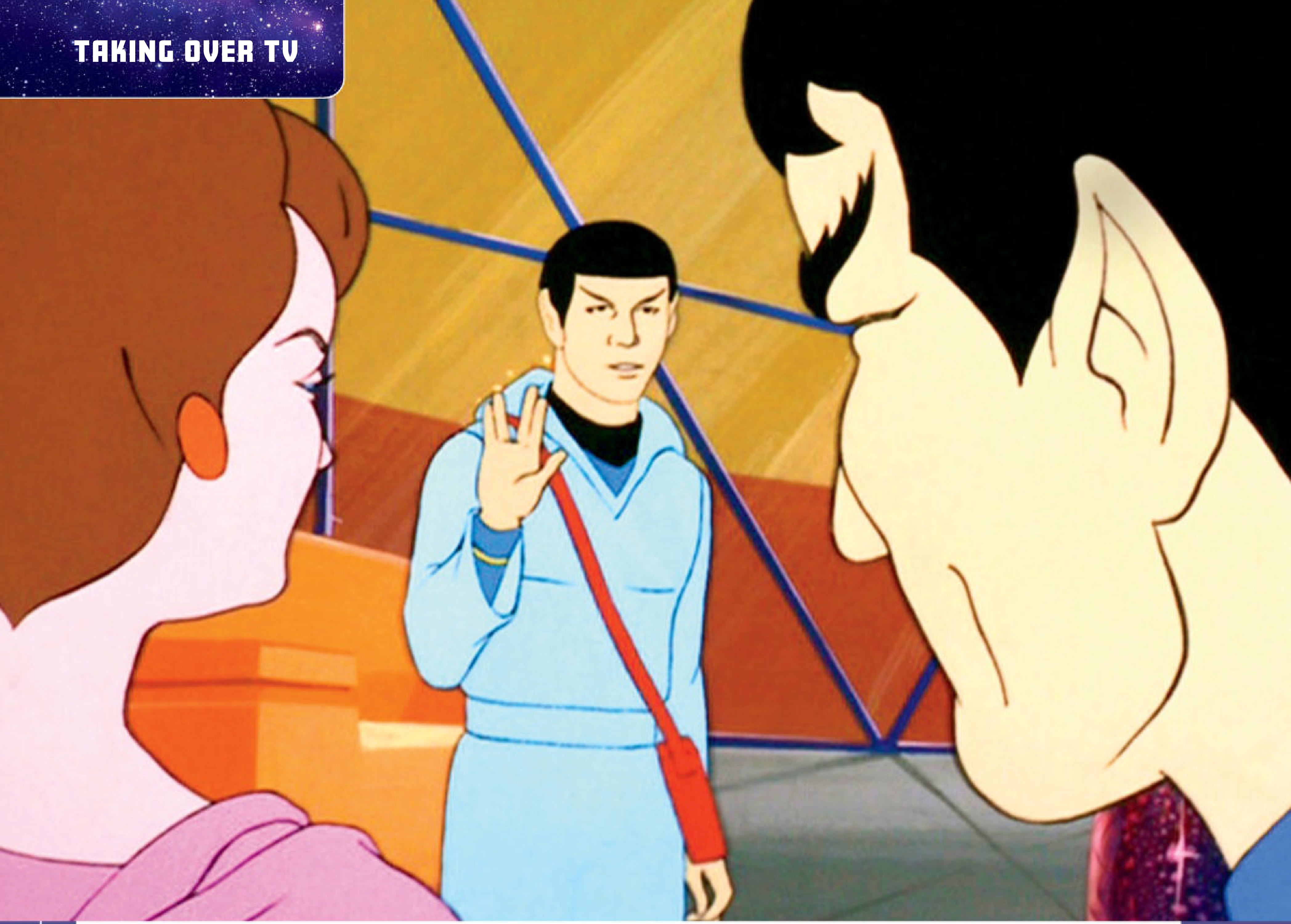
Still, while “The Cage” was gone, it’s not forgotten. Footage from it was used as flashbacks during *Star Trek*’s first season, with Capt. Pike’s story resurrected in a two-part episode called “The Menagerie.” Meanwhile, he and his crew were also featured later in comic book series like 1997’s *Star Trek: Early Voyages*, as well as in novels such as *Enterprise: The First Adventure*. Versions of the characters have also been in season two of the CBS All Access series *Star Trek: Discovery*.



EXPANDING THE UNIVERSE

The end of Star Trek turned out to be only the beginning of a bold new TV franchise. **BY IRENE ZUTELL**

The early budget for *The Next Generation* was so tiny, the cast would steal food from other shows shot at Paramount, like *Cheers*.



When you think about it, the original *Star Trek* series is similar to one of its most famous creations—the Tribble.

In what may well be the show's best-known episode ever, Season 2's "The Trouble With Tribbles," one of those adorable critters comes on board the Enterprise and before long, the ship has filled up with reproductions of the original. Likewise, when the first *Trek* finished its three-year stint on NBC, local stations around the country added reruns of the series to their schedule. And before long, primetime television was filled up with reproductions of the original.

Now, 50-plus years after the first *Star Trek* series was canceled, the franchise it laid the groundwork for seems stronger than ever thanks to half a dozen popular spinoffs that have not only kept the *Trek* universe alive. They've expanded it in ways Capt. Kirk and Mr. Spock could never have dreamed of. Here's a look at the many television incarnations that their groundbreaking series has spawned.

STAR TREK: THE ANIMATED SERIES

1973–1974

Some of the episodes in the original *Star Trek* may have seemed a bit, well, outlandish—we're looking at you, Gorn lizards!—but after the show was canceled, it literally became a cartoon. All of the original actors, except for Walter Koenig, who played Chekhov, returned to voice animated versions of themselves for the 22 episodes of this short-lived series. (Nimoy reportedly insisted that everyone had to come back.) The shows were also largely written by several of the scribes from the *Original Series*, who were able to be more creative and outlandish with their characters and stories since the episodes didn't have to rely on makeup and special effects. (Alien crew member Arex, who was orange and had three arms, and cat woman M'Ress were just two examples.) Although *The Animated Series* wasn't at first considered a part of the *Trek* oeuvre, it has since crept back in, with subtle references to episodes in later projects including *Deep Space Nine*, *Enterprise* and the 2009 movie reboot. Plus, one character written for it—Adm. Robert April—also showed up in *Star Trek: Strange New Worlds*.

STAR TREK: THE NEXT GENERATION

1987–1994

In 1987, more than 20 years after the debut of the original *Star*

Trek, the series had attracted a new generation of fans thanks to nonstop syndication and a series of feature films. It only made sense that *Trek* aficionados were ready for a new generation of characters, so Gene Roddenberry accommodated them by creating a new series, *Star Trek: The Next Generation*. Set in the 24th century, when Earth is part of the United Federation of Planets, *TNG* follows the adventures of the USS Enterprise-D as it explores the Milky Way galaxy.

Unlike the original series, Roddenberry's new effort caught on right away and regularly ranked as the No. 1 syndicated program in the U.S. during its seven-season run. While the first *Trek* reflected more of an American interventionist philosophy, *TNG* had a less aggressive, more socially liberal message that was appropriate considering it came along at a time when Communism was falling around the world. Since the show was set nearly 100 years after Kirk's voyages, it also featured a new cast along with updated technology like communicator badges and a holodeck that made use of virtual reality. *TNG* tackled Klingon politics and history and introduced the Borg—hive-minded cyber beings—considered by fans and critics to be the franchise's greatest villains.

While the first *Star Trek* was a tough act to follow, many critics believe that the *TNG* series features some of the entire franchise's greatest episodes, including the Capt. Jean-Luc Picard-centric "The Inner Light"; the time loop thriller "Cause and Effect" and the series finale, "All Good Things," which was watched by 30 million viewers. Fans' appetites for Picard and his crew were so intense that many ended up returning for Stewart's sequel series, Paramount+'s *Picard*.

> *"The story ideas were more grounded. Everything just felt more real."*
>
> **BRANNON BRAGA, PRODUCER**

In the early days of *Star Trek: The Next Generation*, studio executives discouraged the show from featuring story and character arcs.

The entire primary cast from *Next Generation* will reunite during the final season of *Picard*, according to the show's producers.

As dark as *Deep Space Nine* sometimes got, the writers still pushed hard for the series to feature a musical episode.

To prepare for her role as a member of the Trill, Jadzia Dax, Terry Farrell decided to study both Buddhism and Taoism.

***DS9* became a much darker *Trek* than Gene Roddenberry intended.**

STAR TREK: DEEP SPACE NINE

1993–1999

Set in the 24th century, this series broke the *Trek* mold in several ways. For instance, it was set in a space station—not coincidentally called *Deep Space Nine*—rather than on a starship. It was not created by Gene Roddenberry, who died in 1991, instead coming from the minds of Rick Berman and Michael Piller. Yet it thrilled fans by eschewing the first two *Trek* series' tendency toward episodic storytelling, opting for arcs that spread out over the course of several weeks. *DS9* also featured the first African American in the lead, with Avery Brooks as Cmdr. Benjamin Sisko, a dad raising his teenage son aboard the ship. (Spoiler alert: In the series finale, "What We Leave Behind," Sisko was revealed to be half-prophet and left linear time as a noncorporeal being.)

While the show tackled heavy themes like religion, death, the Cardassian occupation of Bajor and the Dominion War, there were also moments of levity sprinkled throughout, such as the antics of the Ferengi family, Sisko's obsession with baseball and the introduction of Vic Fontaine (James Darren), a 1960s holographic Las Vegas lounge singer who became the crew's confidant. During Season 4, *TNG* regular Worf (Michael Dorn) joined the series, which boosted the spinoff's ratings. Likewise, other *TNG* characters such

THE *TREK* THAT WASN'T

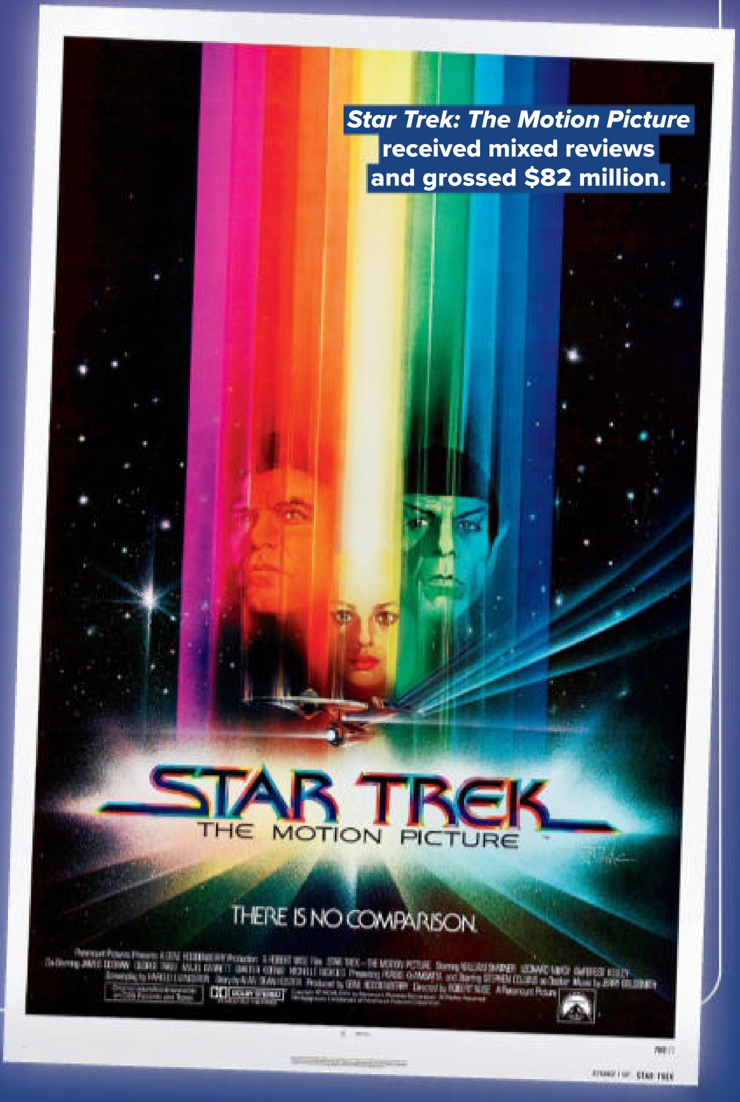
An update to the original series came and went before anyone ever got to see it.

In 1977, the USS Enterprise was set to get back out into the galaxy. Paramount Studios had ordered 13 episodes of a revival called *Star Trek: Phase II*. The show was set to be the first offering of a new, Paramount-operated TV network that would compete with CBS, ABC and NBC.

All of the original cast signed on to return except for Leonard Nimoy, who had an ongoing legal dispute with show creator Gene Roddenberry. To deal with Mr. Spock's absence, Roddenberry created a new character named Xon, a full-blooded Vulcan. Then, in response to concerns that it might be too expensive to get William Shatner back, Roddenberry also came up with a new crew member named Will Decker, a young officer who could serve as Kirk's replacement.

Preproduction on *Star Trek: Phase II* continued through the summer of 1977. However, by August, executives wondered if the pilot script might be better off as a movie. Meanwhile, financial woes were sinking the idea of a new network and in late 1977, it—and the new series—were scuttled. All was not lost, though. The pilot script became the basis for *Trek*'s first feature film, 1979's *Star Trek: The Motion Picture*, and other *Phase II* scripts morphed into episodes of the first *Trek* TV spinoff, *The Next Generation*.

As for a Paramount network, the idea came to fruition in 1995 with United Paramount Network (UPN). Its first show? A *Trek* spinoff: *Star Trek: Voyager*.



***Star Trek: The Motion Picture* received mixed reviews and grossed $82 million.**

Early on in the series' development, producers reportedly tried to make Janeway sexier; the actress refused.

> "Being the first female captain [on a Star Trek series] was seismic."
>
> KATE MULGREW, CAPT. KATHRYN JANEWAY

as Picard and Riker made guest appearances. Although the initial critical and *Trek* fan reaction to *DS9* was somewhat underwhelming, it is now regarded as a critical part of the franchise's canon. (For more on *Deep Space Nine*, see page 30.)

STAR TREK: VOYAGER

1995–2001

There were a few ways this entry into the *Star Trek* universe broke new ground—it launched an entire network (UPN, the United Paramount Network) and was the first in the franchise to use CGI technology for its effects—but none were more significant than the fact that it introduced a female captain into the mix. Capt. Kathryn Janeway (Kate Mulgrew) is commander of the USS Voyager, a starship that becomes stranded in the unexplored Delta Quadrant, 70,000 light years from Earth. Mulgrew beat out several well-known actresses, including Lynda (*Wonder Woman*) Carter, Kate (*Charlie's Angels*) Jackson and Lindsay (*The Bionic Woman*) Wagner.

The series also introduced a new group of alien races, including the Kazon, the Hirogen and Species 8472. However, it was the Borg that became the Voyager's primary villain. This hive-minded race also ended up providing a new crew member who would become a cult favorite, Seven of Nine (Jeri Ryan), a Borg who returned to her humanity and became a crew member after being freed by Janeway and company. Because the series' chronology overlapped with *Deep Space Nine*, the show addressed similar themes—most notably the complex relationship between Starfleet and ex-Federation colonists known as the Maquis—which had been introduced in *DS9*.

Voyager also proved there was still a big appetite for *Star Trek*, luring a whopping 21 million viewers to its UPN premiere and charming critics like *Entertainment Weekly*'s Ken Tucker, who said in his review that the show was "a little miracle—an immensely enjoyable, carefully crafted, well-performed creation. Take it from a viewer who has given every *Trek* incarnation a try and always come away admiring the concept but disappointed with the execution: *Voyager* hits pay dirt."

Kate Mulgrew was brought in as Capt. Kathryn Janeway when Geneviève Bujold quit the role after two days of shooting the pilot.

Imitation Is the Sincerest Form of *Trek*-ery

STAR TREK **DIDN'T JUST LAY THE GROUNDWORK FOR A MULTITUDE OF SPINOFFS. IT ALSO INSPIRED A GENERATION OF SPACE-SET SERIES.**

SPACE: 1999

1975–1977

This British-produced series starring Martin Landau and Barbara Bain was essentially the European answer to *Star Trek*. It focused on the inhabitants of Moonbase Alpha, a scientific research center on the moon, which had been blown out of orbit and was now hurtling through space.

BATTLESTAR GALACTICA

1978; 2004–2009

Like *Trek*, this franchise began as a short-lived series that eventually got reinvented and took on a life of its own. In its original incarnation, *Battlestar* was a short-lived ABC series about a war between humans and robot warriors, known as Cylons. It was revived in 2004 on the Syfy Channel as a political allegory and landed on *Time* magazine's "100 All-Time Best TV Shows" list.

FIREFLY

2002–2003

Firefly creator Joss Whedon has often cited *Star Trek* as the inspiration for this cult series. It had a quirkier tone than any *Trek* installment, and followed the adventures of a renegade crew aboard the spaceship Serenity. *Firefly* was canceled not long after premiering but gained a following after its DVD release and a subsequent feature film.

BLACK MIRROR: THE USS CALLISTER

2017

This episode from Netflix's anthology series *Black Mirror* is a dead-on re-creation of the original *Star Trek*—only with a decidedly darker take on human nature. It's the tale of a tech genius who begins to lose his grip on reality when he finds a way to live out his childhood fantasy of commanding a starship on his favorite TV show.

THE ORVILLE

2017–2022

Seth MacFarlane is best known as the creator of *Family Guy*, but long before he launched that show, he was just a kid who religiously recorded and rewatched episodes of *Star Trek: The Next Generation*. That explains why this may have been the most loving *Trek* tribute ever.

Scott Bakula (with Jeffrey Combs, left, and Jolene Blalock) has said that *Star Trek: Enterprise* became "a parallel universe to 9/11."

STAR TREK: ENTERPRISE

2001–2005

Rather than setting the show in the 24th century alongside *Deep Space Nine* and *Voyager*, series creators Rick Berman and Brannon Braga opted to set *Enterprise* (originally it didn't include the *Star Trek* name in the title) in the 22nd century, which happened to be a century earlier than *Star Trek: The Original Series*. This allowed the characters to delve into a new world that existed prior to the formation of the United Federation of Planets.

The show, which spanned 98 episodes, chronicled the voyages of the first Starship Enterprise, the *NX-01*, commanded by Capt. Jonathan Archer (Scott Bakula). *Enterprise* tried to immediately stake out new territory for the franchise with its opening credits, breaking *Trek* tradition by featuring a non-orchestral theme song, opting for a reworking of a Diane Warren pop song ("Faith of the Heart"). This prompted *Trek* fans to organize online petitions, as well as a protest outside Paramount Studios, seeking to have the song removed. Fans also complained about the prequel's updated visual effects, citing that they were technologically superior to the original *Trek*, which was set a century later.

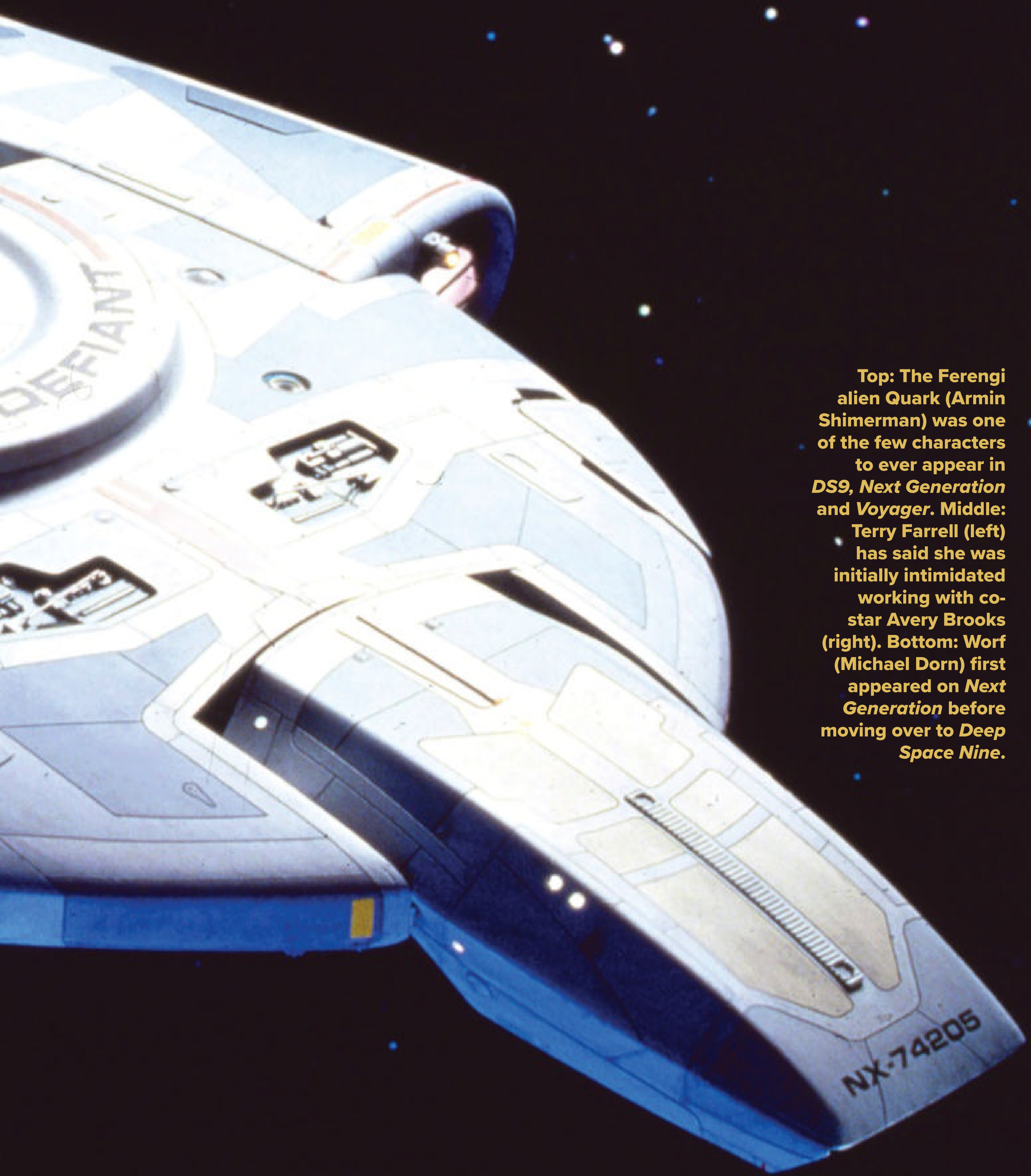
The first season was supposed to be set entirely on Earth, a plan that was eventually jettisoned because, well, it was supposed to be a space show, after all. Once that was settled, the first two seasons were done as largely stand-alone stories about the crew exploring space and encountering various alien species. In Season 3, when the series was renamed *Star Trek: Enterprise*, the show was revamped to become more action-packed and serialized. *Enterprise* was also considered a more sexualized *Star Trek* incarnation, relying heavily on the chemistry between chief engineer Trip Tucker (Connor Trinneer) and T'Pol, a female Vulcan first officer (Jolene Blalock). This didn't help push up ratings, though, and *Enterprise* was canceled after four seasons, marking the first time in 18 years there was no new *Star Trek* episode being produced. It was also the first since *The Original Series* that a *Trek* show didn't at least make it through seven seasons.

***Enterprise* was criticized for having a less diverse cast than previous *Trek* series.**

Originally, there was talk of setting Deep Space Nine on a planet, but when that proved too expensive producers moved it to a space station.

BREAKING NEW GROUND

Thirty years ago, Deep Space Nine *took the* Trek *franchise in a whole new direction.* **BY ROMAN TOMASHOFF**



Top: The Ferengi alien Quark (Armin Shimerman) was one of the few characters to ever appear in *DS9, Next Generation* and *Voyager*. Middle: Terry Farrell (left) has said she was initially intimidated working with co-star Avery Brooks (right). Bottom: Worf (Michael Dorn) first appeared on *Next Generation* before moving over to *Deep Space Nine*.

For a moment there, *Star Trek* fans almost ended up with cowboys and shoot-outs rather than aliens and intergalactic attacks. It was the early 1990s and the writers and producers of *Star Trek: The Next Generation* Rick Berman and Michael Piller were trying to come up with a new TV entry for their franchise. Paramount Studios executive Brandon Tartikoff was envisioning an old-fashioned Western like the '60s series *The Rifleman,* centering on a father and son trying to survive in a small town or trading post on the edge of the frontier. Berman and Piller played with the idea but never really warmed to it, eventually opting to expand on stories from *Star Trek: The Next Generation* to create *Deep Space Nine*, which *TV Guide* once described as the "best written, acted, produced and altogether finest" *Star Trek* series.

By the time it finished its run in 1999, *Deep Space Nine* was the No. 1 syndicated show in the U.S. for adults in both the 18–49 and 25–54 demographics. It also earned Emmy Award nominations during every one of its seven seasons in categories including cinematography, makeup, art direction, hairstyling, music and special effects. From the minute it premiered on Jan. 3, 1993, it was clear that this show was going to be a major departure from its predecessors.

"My big thing was how to make it different, not only to *The Next Generation* but to *The Original Series,"* Ira Steven Behr, *Deep Space Nine*'s longest-serving showrunner, once explained to gizmodo.com. "When the pilot was written and shot, I felt that Michael Piller had created this immense opportunity to really push the envelope."

This time around, the main characters weren't traveling the galaxies looking to maintain order. Instead, the show was set in a space station near the planet Bajor that was managed by a Starfleet crew overseen by single dad Capt. Benjamin Sisko (Avery Brooks) and included a variety of staff like security chief Odo (René Auberjonois), bar owner Quark (Armin Shimerman) and first officer Kira Nerys (Nana Visitor). Being set in one location rather than on a ship traveling to different locations every week allowed *Deep Space Nine* to have story arcs that went beyond a single episode. That, in turn, made for a show that stood out from predecessors *Star Trek* and *Next Generation* by often being deeper and darker.

"The whole purpose of the environment that we chose and the anger you saw in certain characters was to make it darker and differentiate it from *The Next Generation*," Berman once told *Star Trek Magazine*. "There were no flawed characters in *The Next Generation*, like Quark or an Odo or a Kira."

In the beginning, fans weren't crazy about this approach. Behr told gizmodo.com that he continually heard that "we were destroying the series by serialization, we were destroying Gene's [*Trek* creator Gene Roddenberry] future by introducing war and money, we were losing fans because they couldn't get into the show, we had no chance of getting new fans because they would watch one episode and give up. A lot of it was negative."

Undaunted by the criticism, *Deep Space Nine* continually broke new ground in many ways. In particular, it was the first *Trek* entry to feature a Black man as its central character. Brooks knew from the moment he read the script for the first episode that this was going to be not only something new for *Star Trek* but also for television in general.

"Certainly the fact you have a Black man in a command position is very important," he told the *Nashville Scene* in 2012. "That is something that goes far beyond just having Black people working on a show, which itself is also very important. It goes to children being able to see themselves on-screen and visualize that in the future, they will be doing something of importance to the world at large. It addresses the situation of having all kinds of people interacting and cooperating for the mutual survival of the planet."

The series dared to go where few others had gone before, with searing episodes taking an extremely realistic look at issues like racism and homelessness ("Past Tense") and terrorism ("The Darkness and the Light"). The episode "Rejoined" featured what was considered very daring at the time—a same-sex kiss between Jadzia Dax (Terry Farrell) and Lenara Kahn (Susanna Thompson). The show wasn't just revolutionary with its characters and stories, though. *Deep Space Nine* also changed how those people and tales were seen. This was the first series in the *Star Trek* franchise to ease into using CGI technology for its exterior space shots (producers of the other shows primarily used physical models for an added element of realism). In particular, it began incorporating digital images of spaceships in the backgrounds.

In its day, *Deep Space Nine* was also controversial among the *Star Trek* faithful because it took a much more nuanced look at the Federation, the interstellar government that the *Original Series* and *Next Generation* crews were serving. Sisko was willing to question its authority and showcase the hardships so many citizens of the universe were going through, especially in episodes like "For the Uniform," "Past Tense" and "Inter Arma Enim Silent Leges." This desire to tell more complex stories about real issues that had no easy solutions ultimately made *DS9* feel more personal and felt more relatable than the *Treks* that had come before it. That connection, as much as anything, is what has made *Deep Space Nine* so memorable even 30 years later.

Visitor got to see this intimate sentiment firsthand a few years ago, when she was stopped by someone who was apparently a Holocaust survivor and identified with Kira's past living in a Bajoran refugee camp. "[She] was a much older woman who came to a convention once. She simply raised her sleeve and showed me the numbers tattooed on her arm and said what my character meant to her. And that was overwhelming and a sock in the gut."

> ***"Over time, [Deep Space Nine] will be more appreciated for its creative integrity."***
>
> **MICHAEL PILLER, CO-CREATOR, *DEEP SPACE NINE***

DS9's fourth season cast included the addition of Michael Dorn's Worf from *TNG*.

Emmy winner Andrea Martin played Quark's mother, Ishka, in a Season 3 episode of *DS9*.

Wallace Shawn made seven appearances as the funny yet wise Ferengi, Grand Nagus Zek.

In the Season 2 episode "The Homecoming," Kira (Nana Visitor) goes in search of a Bajoran resistance leader.

Deep Space Nine was regularly praised for its very humanistic story arcs, even though half of the central characters were aliens.

It would take roughly 700 hours, or about 29 days, if you were to watch every episode of every *Star Trek* series and every *Trek* movie.

THE NEW GENER

The starship Discovery, which is home to the cast of *Star Trek: Discovery*, is named after the spacecraft in *2001: A Space Odyssey* as well as NASA'S space shuttle Discovery.

ATION

It's been decades since the first Star Trek *series premiered, but the franchise continues to reinvent itself with new TV incarnations.*

BY CRAIG TOMASHOFF

Dr. Culber (Wilson Cruz), seen here with fellow crew member and alien Saru (Doug Jones), has died and been resurrected.

There are so many vegans in the *Discovery* cast, the show's regular catering order reportedly only includes vegan food.

In a way, the *Star Trek* franchise is kind of like Madonna. Just when you think both are pretty much played out, they manage to find another new way to reinvent themselves. The difference between them, however, is that while Madonna may not always recapture the mainstream magic of her "Like A Virgin" days, *Star Trek*'s ongoing output is often just as innovative and engaging as the franchise's original series and films. Even after 50-plus years, new *Trek* series manage to not only reinvent familiar characters, they're also adding additional ones to an already impressive roster. Here's a look at the more recent arrivals and what's to come in the next few years.

DISCOVERY

PREMIERED IN 2017

The first spinoff in 12 years, *Star Trek: Discovery* was the flagship series for the new streaming service, CBS All Access (now Paramount+), just as *Voyager* had been for UPN two decades earlier. The show introduced Michael Burnham (Sonequa Martin-Green) to the franchise, the first African American woman to headline a *Star Trek* series. The series also broke ground by featuring its first openly gay officers. Wilson Cruz, who plays Dr. Hugh Culber, joined the cast as the love interest to Anthony Rapp's Lt. Cmrd. Paul Stamets.

Discovery initially met with some protest from *Trek* fans: since this prequel was set a decade before the 23rd century voyage of Capt. Kirk's Starship Enterprise, they felt its visual effects were too sophisticated (echoes of *Star Trek: Enterprise*) and its redesign of the Klingons was too jarring. The first season of the show was also heavily criticized in some fan circles for abandoning creator Gene Roddenberry's utopian vision of the Federation. However, the starship had righted itself by Season 2, with *Discovery* reportedly becoming the most in-demand digital series worldwide and fans enjoying a storyline featuring younger versions of characters from the original series.

The second season also spawned a web show—*Star Trek: Short Treks* —a series of standalone shorts that offered up close and personal peeks at the lives of the Discovery crew. By Season 3, *Discovery* was so highly thought of, a *New York Magazine* critic praised it for being "finally able to grow, unfettered by entrenched canon or unnecessary blockbuster aspirations." Season 4 brought some surprising moments, like Burnham becoming captain and voting rights activist Stacey Abrams making a cameo appearance as the president of Earth. A longtime Trekkie, she explained on Twitter that she's a fan because "*Star Trek* is not one thing. It's so many different shows and so many different vantage points. It has this idealized notion of what can be but a very grounded understanding of how hard the work will be to get there."

Discovery is returning for the fifth season in 2023, and it will reportedly follow Burnham and her crew as they search the galaxy for hidden ancient power.

PICARD

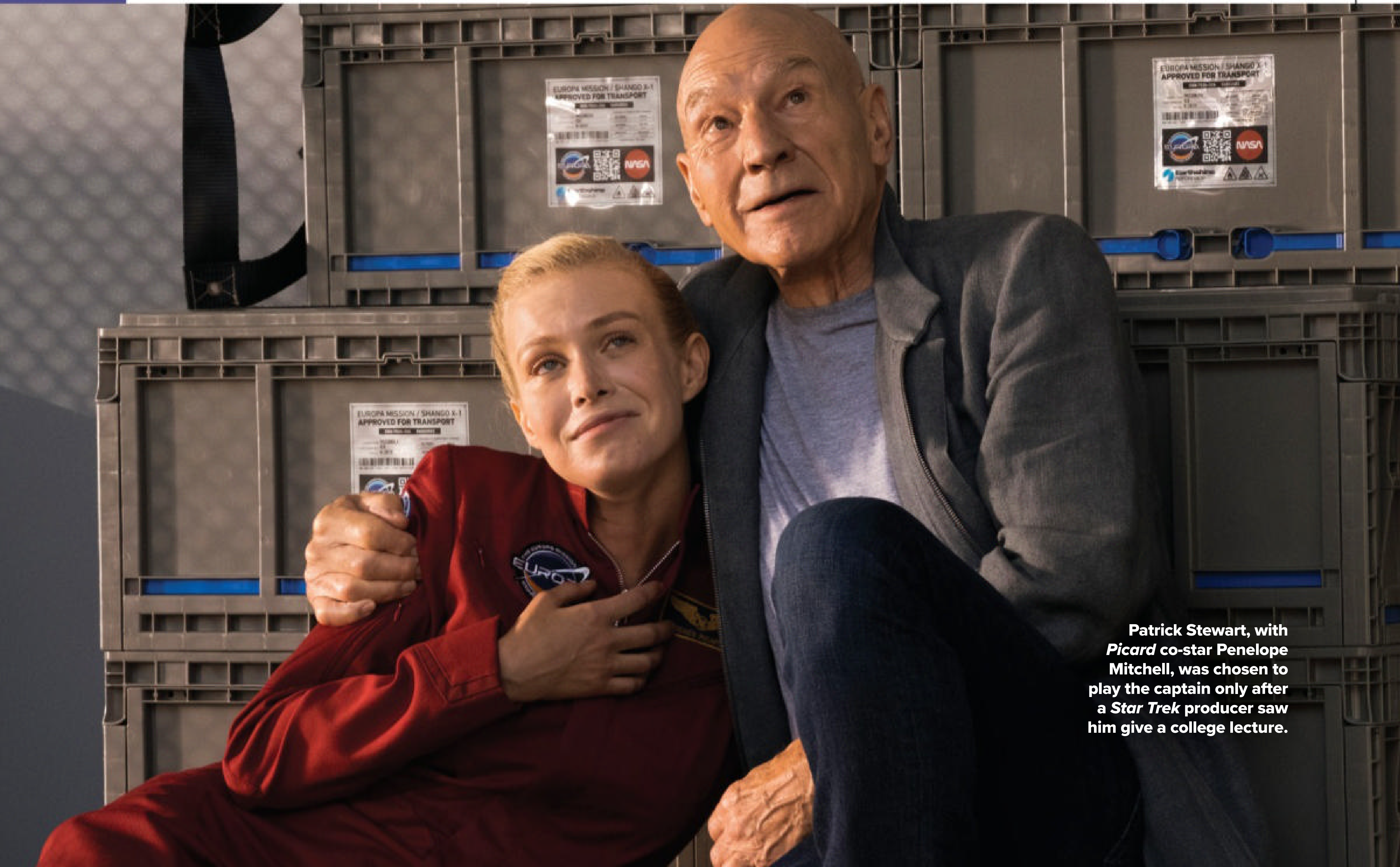
PREMIERED IN 2020

The odds of Jean-Luc Picard returning to the *Star Trek* universe after seven seasons in *The Next Generation* and then four feature films, culminating with *Star Trek: Nemesis* in 2002, were about as good as the odds of Mr. Spock giving you a big, warm bear hug when you run into him at your local microbrewery. After all, Patrick Stewart, the actor who played the cogitative captain, once admitted that "*Star Trek* had taken over my life. I got to a point… when I felt that I had said everything that I wanted to say about Jean-Luc Picard and his life on the Enterprise." Cut to 2020, when he clearly had a change of heart, because that's when the first season of *Picard* premiered with the now-retired Starfleet admiral living life on a vineyard far, far away from any Enterprise.

That debut, 10-episode run also saw the return of several other familiar *TNG* characters, including Seven of Nine (Jeri Ryan), Will Riker (Jonathan Frakes), Deanna Troi (Marina Sirtis) and the beloved Data (Brent Spiner), as well as those familiar foils, the Romulans. That first season ended with a surprise—Picard dying but then being reborn in a synthetic version of his old body —and that's where Season 2 picked up in early 2022. The sophomore go-around featured a trip back to the year 2024, as well as the return of a couple of familiar *Next Generation* nemeses—The Borg Queen (Annie Wersching) and Q (John de Lancie). Spiner was also back, but not as Data, instead playing one of the season's Big Bads, geneticist Adam Soong.

There were also daring deep dives into Picard's past, exploring his mom's mental health struggles that ultimately led to her suicide, which left him with a guilty conscience the size of the Enterprise. Even after more than 30 years, *Star Trek* was still finding compelling ways to learn more about the legendary captain. "That was actually something that had been in my head for quite a long time. I knew that there had been some kind of trauma," Stewart told *Variety*. "I know how important it is to find reasons why things are happening. And sometimes to take responsibility for why they're happening, too."

Picard returns for its third and final season in February 2023, which showrunner Terry Matalas described at a 2022 New York Comic-Con panel as "a 10-hour miniseries that has the highest cinematic value of a feature film. I would say that the last two hours are a movie…they are quite big."



Patrick Stewart, with *Picard* co-star Penelope Mitchell, was chosen to play the captain only after a *Star Trek* producer saw him give a college lecture.

LOWER DECKS

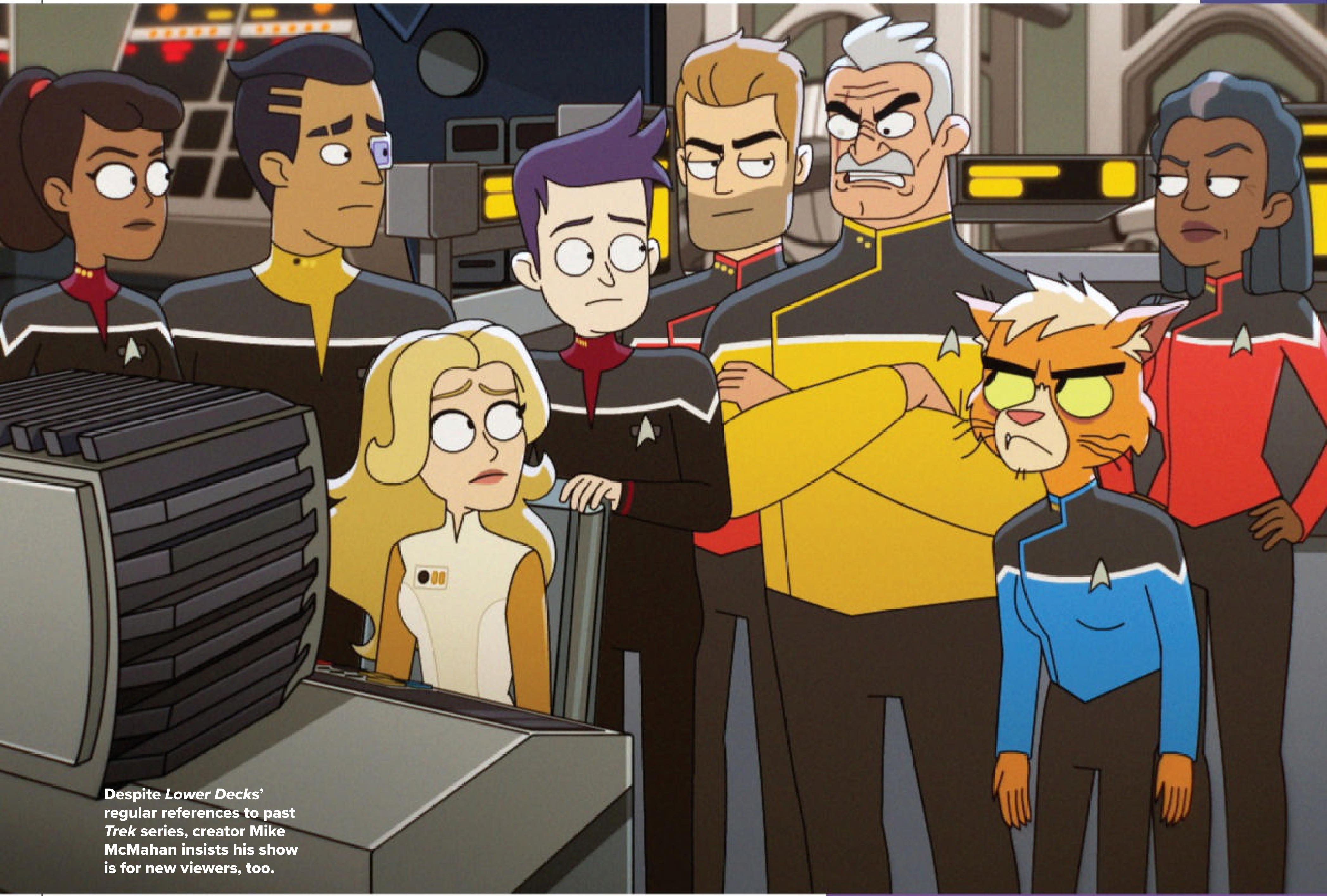
PREMIERED IN 2020

When it debuted, *Star Trek: Lower Decks* was only the second animated *Trek* series ever and the first since the early-1970s *Star Trek: The Animated Series*. It also featured a tone unlike any previous entry into the franchise. As creator/showrunner Mike McMahan, who previously worked on *Rick and Morty*, explained, the show was created to be a comedy and he "wanted the character designs to really have the prime-time animated comedy vibe." It's not like Seasons 1 and 2 were always flat-out funny: McMahan and his team made sure to pay serious tribute to the *Star Trek* legacy, whether it was a second season episode that directly mimicked the original series' episode "Mirror, Mirror" or the image of a Spacedock in the debut episode that looked remarkably similar to one seen in past movies and series.

Season 3 continued to walk the line between parody and piety when it came to *Trek*'s legacy, and it paid off particularly with the "Hear All, Trust Nothing" episode. It was a tribute to *Star Trek: Deep Space Nine*, even including beloved characters from the series like Kira (Nana Visitor) and Quark (Armin Shimerman). While discussing the episode with *Entertainment Weekly*, McMahan explained that it was one he couldn't pull off before the third season.

"I think it took until Season 3 for me to build up the courage to go up to such a hot show and hit on it. You know what I mean?" he said. "That first season was me proving that the theory was real: we could do an animated comedy that was funny and original, but still felt like *Star Trek*. Then we're making the second season before Season 1 aired, so I didn't know if it worked for anybody yet. I've said this before, if we have legacy characters come back or if we go to a legacy location, you have to treat it like going to Yosemite where you can enjoy being there."

Paramount+ certainly enjoyed the entire season, seeing as how *Lower Decks* has been renewed for a fourth season (and will do a crossover episode with another *Trek* show, *Strange New Worlds*.)



Despite *Lower Decks*' regular references to past *Trek* series, creator Mike McMahan insists his show is for new viewers, too.

After *Strange New Worlds* premiered, a review in *Esquire* magazine raved that it was "hands-down *Star Trek*'s best outing in decades."

STRANGE NEW WORLDS

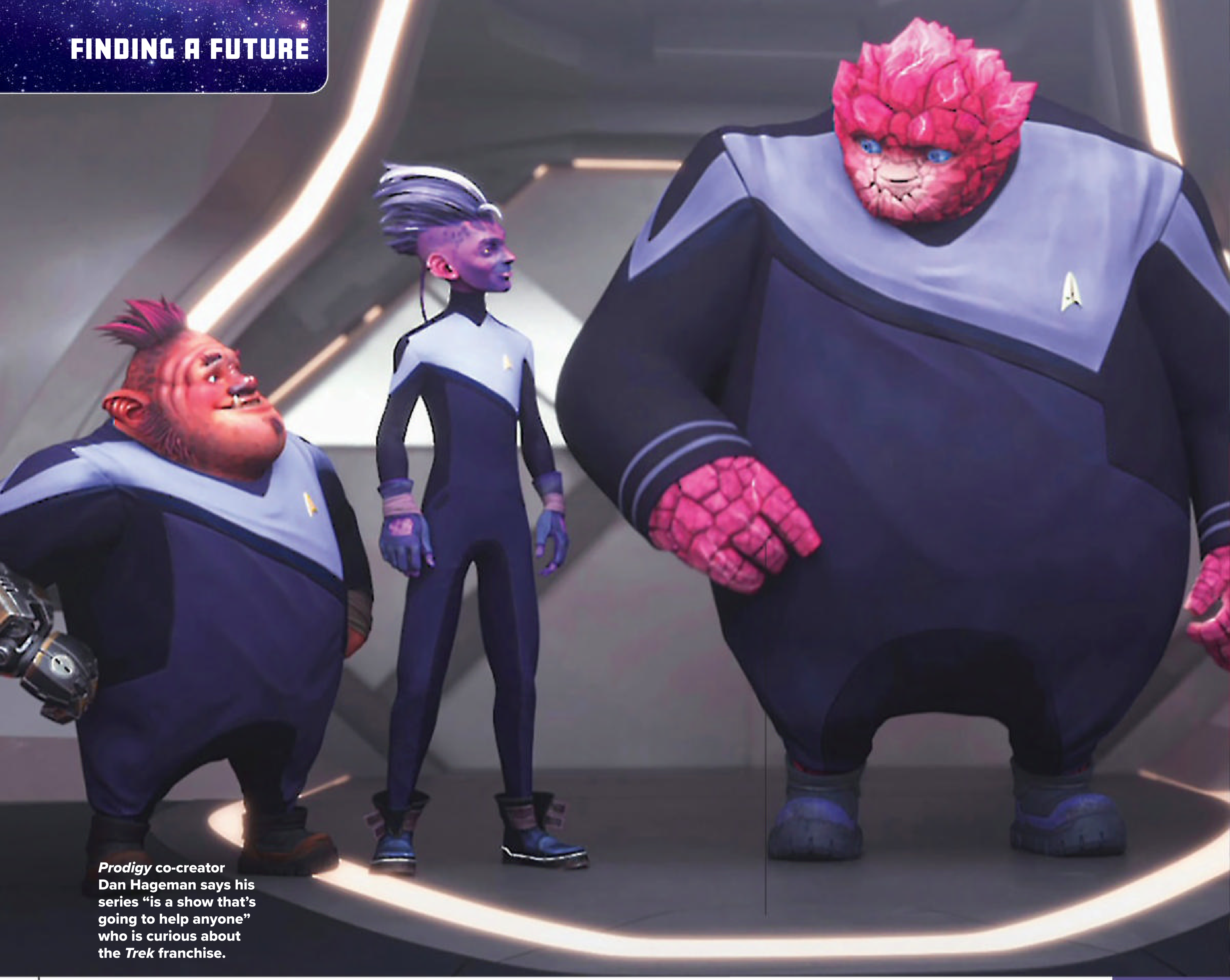
PREMIERED IN 2022

> "We wanted to make a show that we enjoyed as fans."
>
> **HENRY ALONSO MYERS, *STRANGE NEW WORLD* CO-SHOWRUNNER**

This series may be something new, but it's built around something quite old. In fact, its main characters—Capt. Pike (Anson Mount), first officer Number One (Rebecca Romijn) and a young Spock (Ethan Peck)—technically pre-date Capt. Kirk's takeover of the Enterprise since they were the focus of the failed first *Trek* pilot episode, "The Cage." They were revived in the second season of *Star Trek: Discovery*, and that's when *Strange New Worlds*' exec producer Alex Kurtzman knew they deserved a show of their own. As he told startrek.com, "When we said we heard the fans' outpouring of love for Pike, Number One and Spock when they boarded *Star Trek: Discovery*, we meant it. These iconic characters have a deep history in *Star Trek* canon, yet so much of their stories have yet to be told."

In its first season, *Strange New Worlds* pulled no punches with its storylines, at one point even implying that the Jan. 6, 2021, insurrection might have pushed humanity into World War III. The series also brought in an alternate future Capt. Kirk, played by Paul (*Vampire Diaries*) Wesley. At every turn, it was trying to push boundaries and make a unique name for itself.

"There was literally something with every single episode where I was



Prodigy **co-creator Dan Hageman says his series "is a show that's going to help anyone" who is curious about the *Trek* franchise.**

like, I don't want to say terrified, but that I thought, 'I don't know what they're going to make of that,' but we were going for something," co-showrunner Henry Alonso Myers told cinemablend.com. "And I can point to every one of them and say that was a swing that we took, and I'm proud that we did that swing. Whether or not it worked for everyone, I feel like people will say, 'Well, that really felt like *Star Trek*.'"

Strange New Worlds will be back for another season of big swings sometime in 2023.

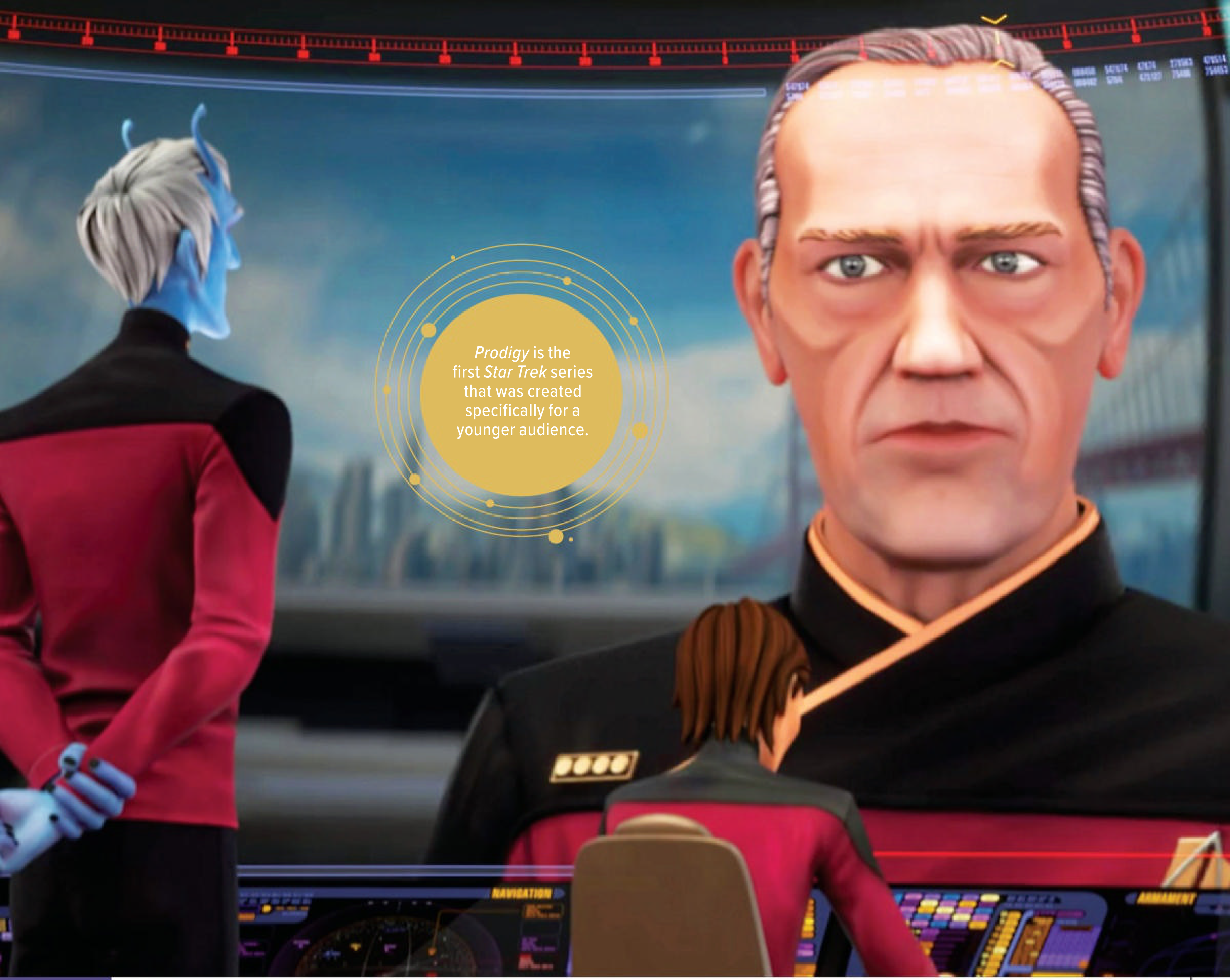
PRODIGY

PREMIERED IN 2021

This third animated entry in the *Star Trek* pantheon heads in a new direction, which should be immediately obvious since it's airing on what has traditionally been a kids' channel, Nickelodeon. Originally airing on Paramount+, *Prodigy* debuted on Nick because it targets a much younger audience than previous *Trek* entries. That's why it's no wonder the show was created by the people behind films like *Hotel Transylvania* and *The LEGO Movie* and focuses on a group of teen aliens who steal an abandoned Starfleet ship to explore the galaxy. Despite the appeal to a junior demographic, though, the first season of *Prodigy* did have ties to *Trek* tradition. In particular, Kate Mulgrew has reprised her Capt. Janeway character from *Star Trek: Voyager* as the voice of the ship's emergency training hologram.

Being able to bring back the franchise's first woman to lead her own series has become something of a mission for the actor. As she told screenrant.com, "I'm absolutely delighted and honored to be the one to take it [on] because, as I've said now a few times, who would absorb this more readily than a young mind? This kind of philosophy, the whole Prime Directive, the idea of the Prime Directive is kid stuff 101. Let me be noble, let me be fine, let me be happy in being great. That's what children aspire to. And that's what we're gonna give them."

Prodigy also gave viewers a decidedly non-*Trekkie* view of the galaxy, at least in the first several episodes. It wasn't entirely



Prodigy is the first *Star Trek* series that was created specifically for a younger audience.

clear where in the *Trek* timeline the series fit in, and there weren't a lot of references to familiar planets and characters from the franchise. It actually took nine episodes for the young crew to even put on their uniforms. The producers have said in the past that their show is introducing many people to *Star Trek* for the first time, with the hope that it will ultimately inspire a whole new generation of fans.

"I think in today's time there's a lot of stuff that feels like it's falling apart and I think we need *Starfleet* more than anything right now," executive producer and co-creator Dan Hageman told trekmovie.com. "We want to make sure that kids today can dream about the day that we can get our stuff together, hopefully down the line. That's what empowers us, wanting to tell their stories."

The empowering looks like it'll continue for some time to come since *Star Trek: Prodigy* has been renewed for a second season.

CURRENTLY IN DEVELOPMENT

While there's very little information about them, these *Star Trek* series are reportedly still possibilities:

- **Section 31** This *Discovery* spinoff starring Michelle Yeoh as Mirror Georgiou and Shazad Latif as Ash Tyler is still in the works. In an interview with *Entertainment Weekly*, Yeoh described it as "*Mission: Impossible* meets *Guardians of the Galaxy* in space."
- **Starfleet Academy** This teen drama take on *Trek* from *Gossip Girl* masterminds Josh Schwartz and Stephanie Savage seemed to have been jettisoned not long after being announced in 2018 but in early 2022, it was supposedly back in development for Paramount+.
- **Ceti Alpha V** Nicholas Meyer, who wrote and directed *Star Trek: The Motion Picture* and *Star Trek: Wrath of Kahn*, has said he was hired to write a three-part miniseries involving the ultimate *Trek* baddie, Kahn. The TV version of the story seems to have gone away but the idea for it hasn't. Meyer is turning Ceti Alpha V into a scripted podcast slated to debut in 2023.

STAR-GAZING

A rundown of some of the key characters who have come aboard a Trek starship over the years.

BY SCOTTIE JEANETTE MADDEN

For more than 50 years now, dozens of actors have answered the call to don the Starfleet uniform and boldly go across eight live-action *Star Trek* series and 10 films (not counting the three reboots with different casts). They got to see their careers take off at warp speed, becoming household (or at least starship) names and bonding to *Trek*'s tremendous pop culture legacy like Trills bond to their Symbionts. Here's a tribute to just a few of the many fan-favorite actors who have appeared on the starships Enterprise (of which there have been five: the NX-01, the NCC-1701, the -A, -D and -E), Voyager and Discovery, as well as the space station Deep Space Nine, broken down according to their ranks.

CAPTAINS

WILLIAM SHATNER

CAPT. JAMES T. KIRK

STAR TREK: THE ORIGINAL SERIES

Virile, passionate, dashing and with little to no regard for the Prime Directive, Shatner played Kirk with a brilliant mix of bravado and self-parody. During the early 1960s, the Montreal native established himself as a reliable character actor, appearing in series like *12 O'Clock High, The Man From U.N.C.L.E.* and, most famously, *The Twilight Zone.* (He played a flier spying on a creature in "Nightmare At 20,000 Feet" in one of that series' most classic episodes.) After being kicked out of the captain's chair with *Star Trek*'s 1969 cancellation, Shatner's career kicked into high gear. He's starred in several TV shows (most notably the '80s series *T.J. Hooker* and the 2000s *Boston Legal*), created a sci-fi book and then movie series called *TekWar* and served as spokesman for priceline.com. (There's also his, uh, "musical" career, featuring questionable spoken-word versions of songs like "Rocket Man.") Still, decades after his initial run as Kirk, Shatner is still ready to return to the Enterprise bridge. In October 2021, he became a real-life spaceman when he blasted off on Jeff Bezos' Blue Origin capsule, making him the oldest person to go to space. (See page 54 for more.)

William Shatner was so fond of playing Capt. Kirk, he named one of his pet Dobermans after his famous character.

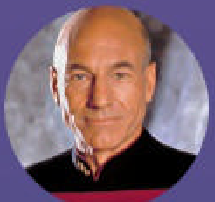
Stewart became Sir Patrick Stewart when he was knighted by Queen Elizabeth II in 2010.

A Shakespearean-trained actor, Shatner's first job was at the Stratford Shakespeare Festival in Ontario.

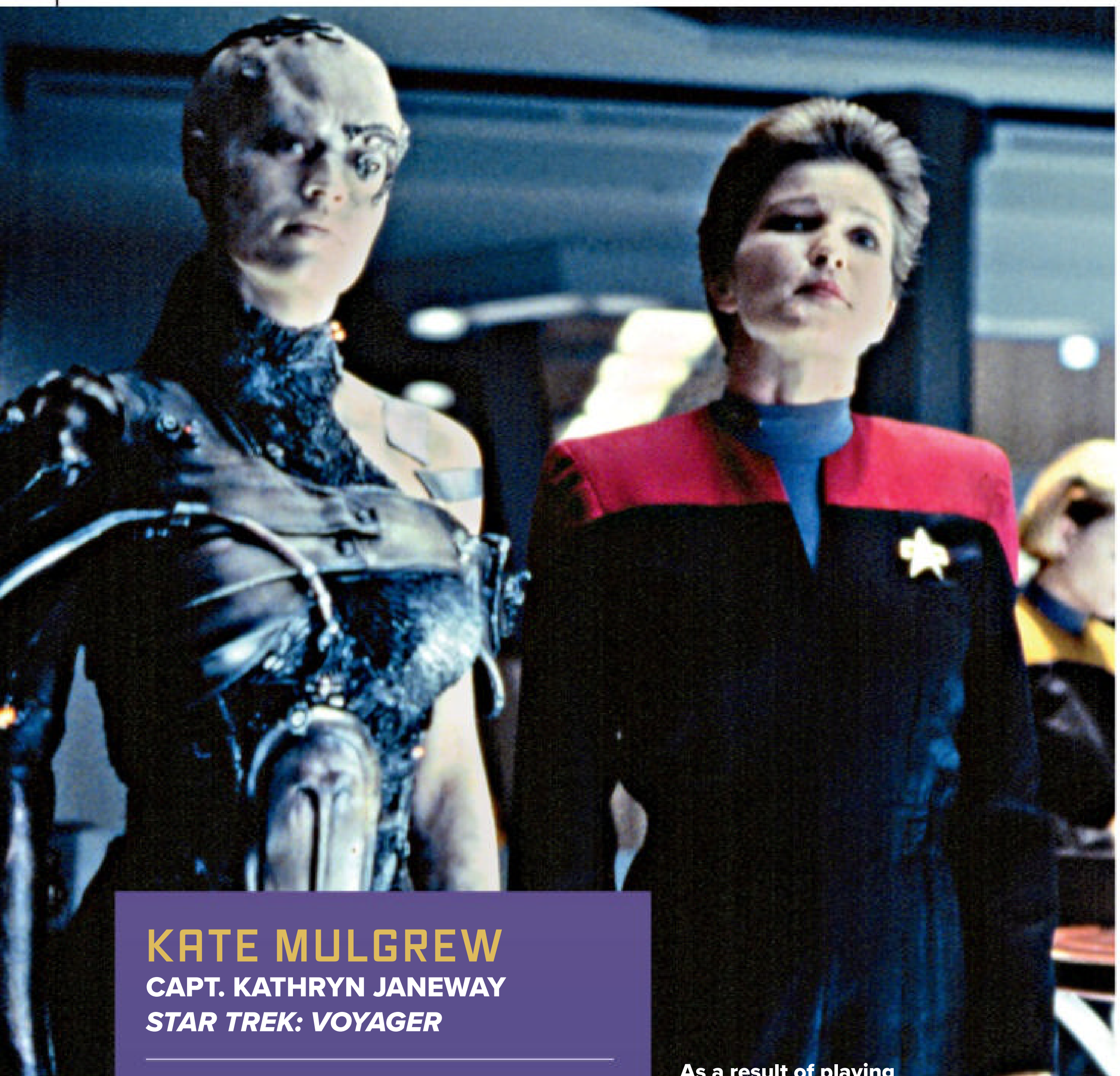
PATRICK STEWART

CAPT. JEAN-LUC PICARD

STAR TREK: THE NEXT GENERATION



For many fans of the franchise, Stewart's Picard was the captain who set the bar for command. He was seen as the true embodiment of Roddenberry's vision of the Starfleet mission, the thinking man's leader and a benevolent but firm god. Before taking off with Starfleet, the British-born Stewart was a member of the Royal Shakespeare Company and had appeared in a handful of films such as *Excalibur* (1981) and *Dune* (1984). Since he'd developed a reputation as a "serious" actor, Stewart was reluctant to take the Picard part and only agreed to do it after friends assured him it'd be quickly canceled and he could get back to the stage, but with more cash in his bank account. That plan worked but it took a lot longer than he'd figured! After being named by *TV Guide* as "the greatest television actor of the '80s," and starring in several *Trek* films during the '90s, Stewart has spent much of the 2000s as another iconic sci-fi figure, Professor Charles Xavier in a series of *X-Men* films. He's also about to embark on a third season of his solo series, *Picard*, on Paramount+.



As a result of playing Janeway, Kate Mulgrew was invited by Hillary Clinton to speak at a Kennedy Center event that honored prominent women in science.

KATE MULGREW

CAPT. KATHRYN JANEWAY

STAR TREK: VOYAGER

As *Star Trek*'s first female captain, Kathryn Janeway had a bigger challenge to prove herself than her predecessors. Hence, her moral code was unbending, no matter the temptations (and there were many). This was no doubt a primary reason that the science-fact website space .com named her the third-best Starfleet captain ever. Mulgrew has said in interviews that playing Janeway was one of the greatest achievements of her career, which included the role of Mary Ryan in the soap opera *Ryan's Hope* and playing the title character in *Mrs. Columbo*, a spinoff of the detective series *Columbo*. More recently, she developed a whole new fan following playing a character who could probably take Janeway in a fight—Galina "Red" Reznikov on Netflix's *Orange Is the New Blac*k. Recently, she also returned to play Janeway in *Star Trek: Prodigy*.

LEONARD NIMOY

CAPT. SPOCK

STAR TREK: THE ORIGINAL SERIES

Few TV characters are more iconic than Leonard Nimoy's Mr. Spock, the half-Vulcan, half-human who provided a stoic, cerebral counterweight to the "punch first, ask questions later" Capt. Kirk. Just as Spock had to work his way up to running the Enterprise, Nimoy worked his way up as an actor. After struggling in show business, he enlisted in the Army Reserve as an entertainment specialist, writing and directing TV and radio variety programs for the troops. He returned to Hollywood, landing guest roles on shows like *Dragnet* and *Gunsmoke* before scoring a part on *The Lieutenant*. His work there impressed Roddenberry, who brought him on board the Enterprise as Spock. After his mission on the series ended, Nimoy went on to play his character in eight *Trek* films. He also tried his hand at film directing (*Three Men and a Baby*), books *(I'm Not Spock* and *I Am Spock*) and fine art photography. He died in February 2015.

Leonard Nimoy may no longer be with us, but his memory lives on in the stratosphere: There's an asteroid named after him.

AVERY BROOKS

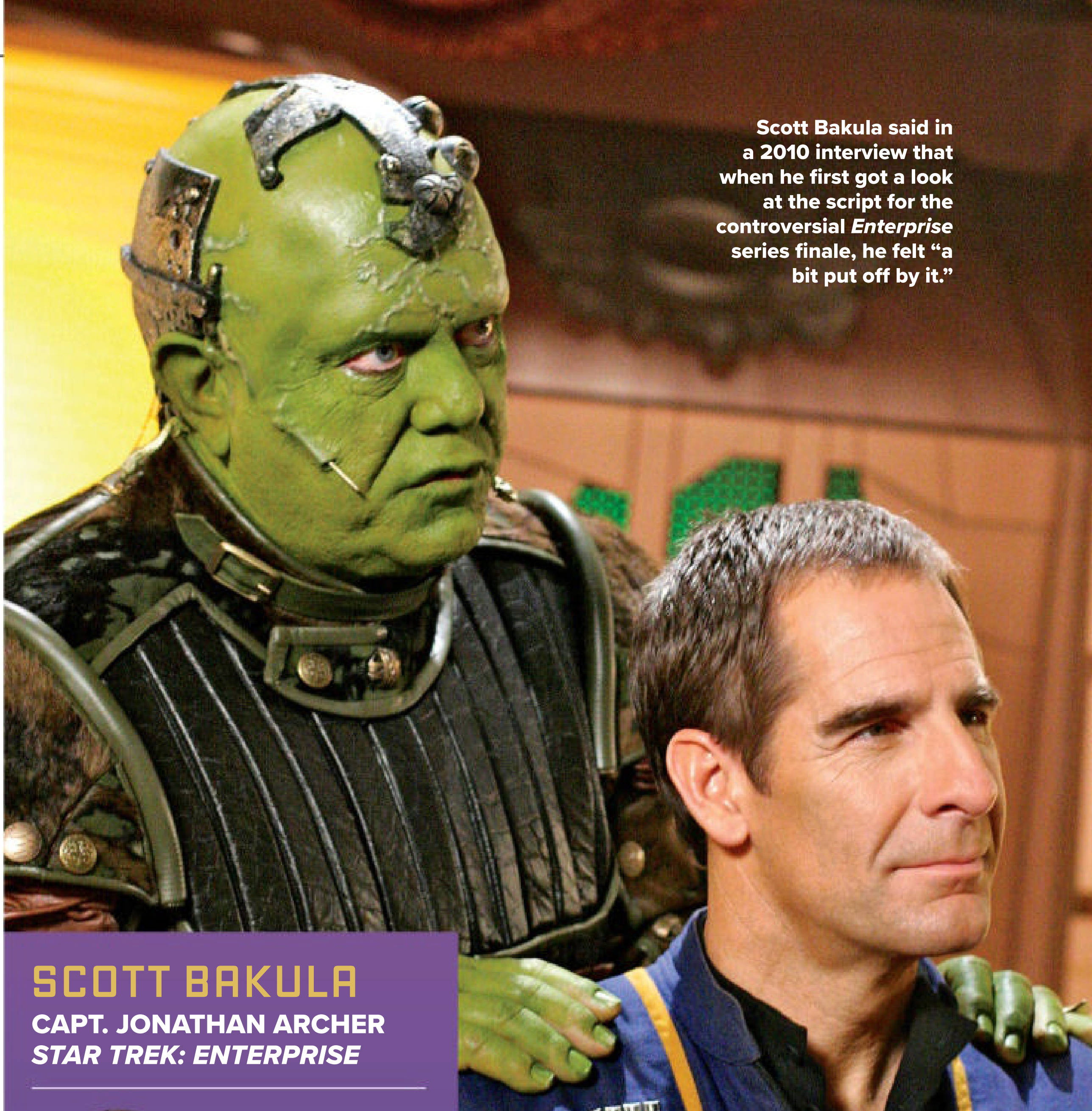
CAPT. BENJAMIN SISKO
STAR TREK: DEEP SPACE NINE

As Capt. Sisko, Avery Brooks was strong but sensitive in a way that other captains hadn't been, perhaps because Sisko was a single father to a teenage son. Oh, and apparently the messiah to an entire race of people. Since *Deep Space Nine* ended in 1999, Brooks has done very little acting, appearing in just one major film—2001's *15 Minutes*. He turned instead to academia, teaching theater arts at Oberlin College and Case Western Reserve University before moving on to Rutgers University's Mason Gross School of the Arts.

GEORGE TAKEI

CAPT. SULU
STAR TREK: THE ORIGINAL SERIES

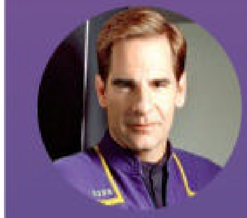
Sulu started his Starfleet career as an astrosciences physicist but was promoted to chief helmsman on board the Enterprise and later assumed command of the starship Excelsior in *Star Trek VI: The Undiscovered Country*. The role catapulted Takei into his rightful place among pop culture nerds. He began his career dubbing English voice-overs for Japanese monster movies like *Rodan* and *Godzilla Raids Again* and went on to work on scripted series like *Heroes* and *Malcolm in the Middle* and reality shows like *The Celebrity Apprentice*. He's also worked tirelessly as an advocate for immigration reform (he spent part of his childhood in a Japanese American internment camp during World War II) and LGBTQ rights (he married Brad Altman in 2008). Most recently, he's starred in episodes of ABC's *Fresh Off the Boat* and the second season of AMC's *The Terror*.



Scott Bakula said in a 2010 interview that when he first got a look at the script for the controversial *Enterprise* series finale, he felt "a bit put off by it."

SCOTT BAKULA

CAPT. JONATHAN ARCHER
STAR TREK: ENTERPRISE



Few actors ever land even one iconic role, but Bakula has managed to find fame with two during his long and distinguished career. The first was as time-traveling body jumper Sam Beckett on *Quantum Leap* (1989–1993) and the second was as Capt. Archer, technically the first *Trek* captain to head into deep space and the charismatic tough guy who would become Kirk's hero and inspiration. It's been more than a decade since Bakula last sat in the captain's chair, but his career continues to move at warp speed. Since *Trek*, he has starred on the TNT series *Men of a Certain Age* and logged several appearances on NBC's *Chuck* and ABC's *Desperate Housewives*. From there, Bakula went on to play Special Agent Dwayne Cassius Pride on *NCIS: New Orleans*.

> "You don't need to have seen the last seven or 14 years to understand or enjoy Enterprise."
>
> **SCOTT BAKULA**

Jason Isaacs recently told dailystartreknews.com that he is open to bringing some version of Capt. Lorca back to ***Star Trek: Discovery*.**

JASON ISAACS

CAPT. GABRIEL LORCA

STAR TREK: DISCOVERY

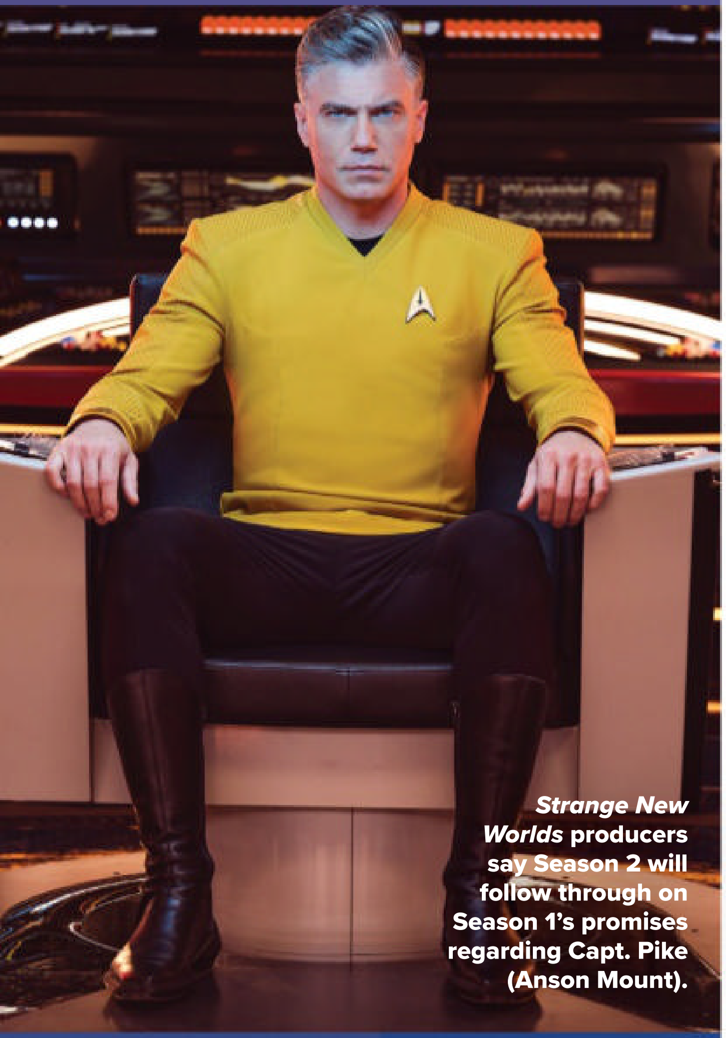
Isaacs' time in the *Star Trek* universe may have been brief, but it was also memorable. The British actor appeared in the first season of *Discovery* as a darker, more complicated commander than the franchise was used to. (That's apparently what happens when you're from the Mirror Universe and the other "you" is trapped there and presumed dead.) Lorca was killed by at the end of Season 1 but Isaacs loved the role because, as he once told inverse.com, "It gave me something juicy and fun and very secretive to play with." Isaacs has hinted that he'd be interested in reprising Lorca one day but for now, the performer best known for playing Lucius Malfoy in the *Harry Potter* series has recently signed on to play legendary actor Cary Grant in an upcoming biopic.

ANSON MOUNT

CAPT. CHRISTOPHER PIKE

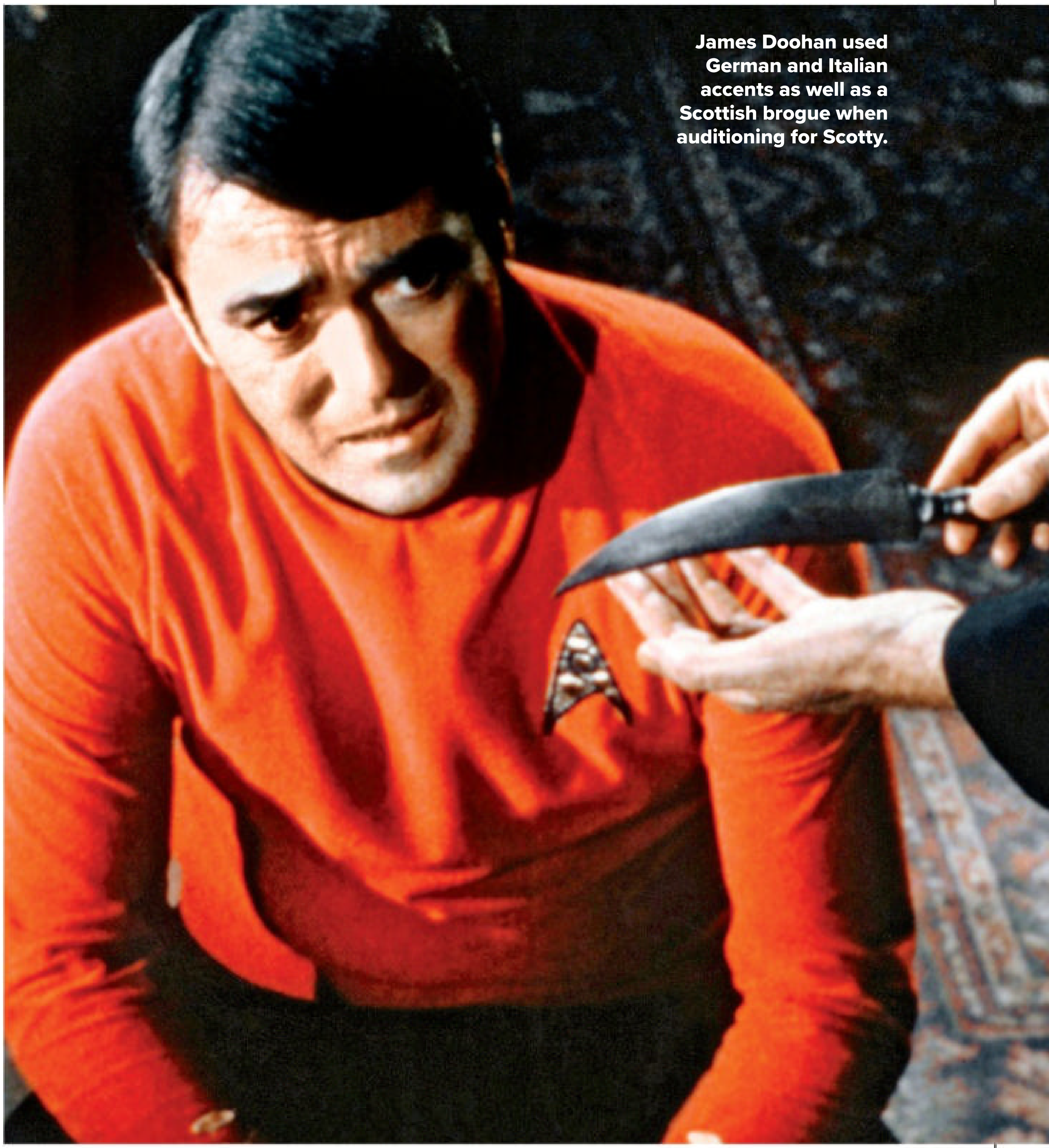
STAR TREK: STRANGE NEW WORLDS

Throughout his long acting career, Mount has been a fan favorite in plenty of critically-acclaimed projects, like AMC's *Hell On Wheels* and NBC's *Conviction*. However, after taking the role of Capt. Pike, he told *Entertainment Weekly* that he's "never had a reaction like that to anything that I've done, and the results of that response have literally changed my life." The character was so well-received after showing up in Season 2 of *Discovery* that there was no doubt he'd find a way to return to the franchise. As *Strange New Worlds* heads into a second season in 2023, fans will have more to love about Pike because, as Mount told collider.com, "If you thought we took some big swings in Season 1, and we did in a lot of different ways, we're going for the rafters in Season 2."



Strange New Worlds **producers say Season 2 will follow through on Season 1's promises regarding Capt. Pike (Anson Mount).**

OPS DIVISION



James Doohan used German and Italian accents as well as a Scottish brogue when auditioning for Scotty.

JAMES DOOHAN

MONTGOMERY "SCOTTY" SCOTT, CHIEF ENGINEER

STAR TREK: THE ORIGINAL SERIES

The mere mention of the name "Scotty" is enough to make a *Star Trek* fan beam. The crafty chief engineer of the Enterprise wasn't just a man of superior technical and engineering skills. He was also a regular source of comic relief, thanks to his spirited attitude and that thick Scottish brogue. None of this was an act, either. As Doohan himself once admitted, "Scotty is 99 percent James Doohan and 1 percent accent." And he wasn't just a hero on TV. As a Canadian infantry soldier during World War II, he was shot six times and lost a finger during the invasion of Normandy. He continued to act after his days as Scotty ended, but health problems, including diabetes and Alzheimer's, caused him to step away from public appearances; he passed away in 2005. But his influence lives on: The Milwaukee School of Engineering gave him an honorary degree for inspiring students to become engineers.

FAREWELL TO AN ICON

Nichelle Nichols' Uhura literally changed the face of television.

Nichelle Nichols

It was news that no *Star Trek* fan ever wanted to hear. On July 30, 2022, Nichelle Nichols, who portrayed Lt. Uhura on the original series, passed away in Silver City, New Mexico, at the age of 89. "Last night, my mother, Nichelle Nichols, succumbed to natural causes and passed away. Her light, however, like the ancient galaxies now being seen for the first time, will remain for us and future generations to enjoy, learn from, and draw inspiration," her son, Kyle Johnson, said in an official statement on her Facebook page. "Hers was a life well lived and as such a model for us all."

Not surprisingly, condolences immediately poured in for the woman who broke barriers as the first Black woman to be cast in a co-starring role on a television series, as translator and communications officer Lt. Uhura. Her former co-stars were quick to weigh in with their tributes. William Shatner tweeted, "I am so sorry to hear about the passing of Nichelle. She was a beautiful woman & played an admirable character that did so much for redefining social issues both here in the U.S. & throughout the world." Meanwhile, George Takei sent a tweet where he said, "…For today, my heart is heavy, my eyes shining like the stars you now rest among, my dearest friend."

In 1967, Nichols was demoralized having her lines cut while also having to deal with racist insults. The problem was so bad, network executives wouldn't let her view her own fan mail. Drained by the experience, after the first season, she told *Star Trek* creator Gene Roddenberry she was done with the show. The next day, however, she had an encounter that changed her mind.

Nichols attended an NAACP fundraiser, and was unexpectedly introduced to civil rights leader Martin Luther King Jr. He told her he and his family never missed an episode of *Star Trek*, and that her presence on the show was something important for Black people across the country. When she told him she was quitting, he convinced her not to.

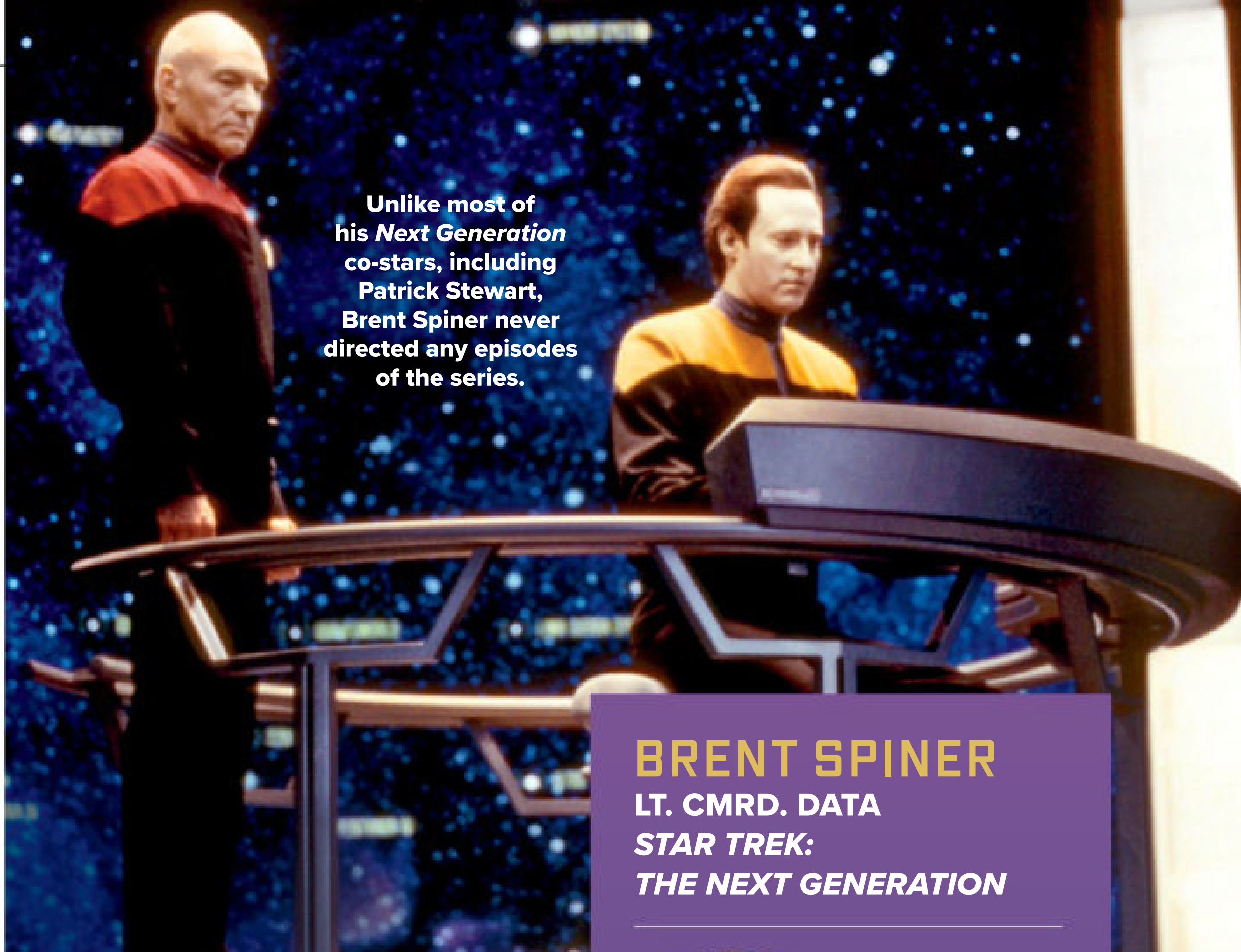
"'You cannot and you must not,'" she once recalled him saying. "'Don't you realize how important your character, your presence is?…. Don't you see? This is not a Black role, and this is not a female role. You have the first non-stereotypical role on television, male or female. You have broken ground…. For the first time, the world sees us as we should be seen, as equals, as intelligent people. As we should be.'"

It's fitting that this actor who soared to heights that no other African American actress did has now traveled to the heavens. Literally. Shortly after her death, a company called Celestis Voyager Service announced that it had arranged to send some of Nichols' ashes into space in a mission it dubbed "Enterprise Flight." The journey includes the remains of Roddenberry, his wife Majel Barrett-Roddenberry and James "Scotty" Doohan on a trip 250 million miles into the stratosphere.

In a press release, Celestis co-founder and CEO Charles M. Chafer stated, "We're very pleased to be fulfilling, with this mission, a promise I made to Majel in 1997 that one day we would fly her and Gene together on a deep space memorial."

—Roman Tomashoff

While still a teenager, Nichols began singing in big bands led by famous musicians, such as Lionel Hampton and Duke Ellington.



Unlike most of his *Next Generation* co-stars, including Patrick Stewart, Brent Spiner never directed any episodes of the series.

LEVAR BURTON

GEORDI LA FORGE, CHIEF ENGINEER
STAR TREK: THE NEXT GENERATION

The character was directly inspired by a quadriplegic man named George La Forge, a fan of the original *Trek*. Roddenberry paid tribute to La Forge by creating Geordi, who has been blind from birth but now sees thanks to a device called a VISOR. He started as a helmsman but was eventually promoted to lieutenant commander and chief engineer under Capt. Picard. By the time Burton assumed the role, he was already legendary in television because of his starring role in the groundbreaking ’70s miniseries *Roots*. Before *Next Generation*, he’d also become an icon for a generation growing up in the ’80s by hosting and producing the PBS series *Reading Rainbow* (the show earned him 12 Emmy Awards). Since playing Geordi, Burton has also become an accomplished director, helming 26 episodes across the franchise, the most of any *Trek* acting alum.

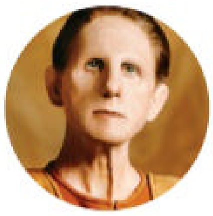
COLM MEANEY

MILES O’BRIEN, CHIEF OF OPERATIONS
STAR TREK: DEEP SPACE NINE

Meaney had a humble beginning in the *Star Trek* universe. His first appearance was as an unnamed helm officer in the background of *Next Generation*’s pilot episode. The Irish actor hung in there, though, and O’Brien became a recurring *TNG* character before moving on to a main role in *DS9*. With 225 total episodes of *Star Trek* under his belt, he’s made more appearances in the franchise than any other actor except Michael Dorn. He continues to work regularly, recently showing up in the 2017 Shakespeare-themed TNT series *Will*, AMC’s *Hell On Wheels* and FX’s *It’s Always Sunny in Philadelphia*.

RENÉ AUBERJONOIS

ODO, CHIEF OF SECURITY
STAR TREK: DEEP SPACE NINE



Odo was a Changeling, a creature that could change its form to become something else. That made Auberjonois perfect for the part, since he’d spent his entire career transforming himself into vastly different people. At first, he was a Broadway actor who took home a Best Actor Tony in 1969 for his role alongside Katharine Hepburn in *Coco*. In 1970, he played Father Mulcahy in the classic film *M*A*S*H*. That was followed by a variety of supporting film and TV roles, including his Emmy-nominated turn in the ABC comedy *Benson*. Prior to his run as Odo, he had other *Trek* experience, playing Col. West in the 1991 film *Star Trek: The Undiscovered Country*. He appeared in episodes of the CBS series *The Good Wife* and *Madam Secretary* before passing away in 2019.

BRENT SPINER

LT. CMRD. DATA
STAR TREK: THE NEXT GENERATION

The soft-spoken, contemplative Data may have made Mr. Spock seem like Chris Rock by comparison, but Spiner’s portrayal of the character was definitely a fan favorite. He even won a Best Supporting Actor Saturn Award for playing Data in the 1996 film *Star Trek: First Contact*. Before diving into Data, Spiner was a stage actor finding his way in New York. After moving to Los Angeles, he kept busy appearing in a string of TV pilots and movies, as well as landing recurring spots on NBC’s *Night Court*, a revival of Rod Serling’s *The Twilight Zone* and the syndicated series *Mama’s Family*. His career hasn’t slowed down since *Star Trek*, either. Spiner was nominated for another Saturn Acting Award courtesy of his role as Dr. Brackish Okun in another 1996 film, the classic *Independence Day*. He’s appeared in numerous other films, including 2004’s *The Aviator* and 2016’s *The Midnight Man*, and in several TV series, like Showtime’s *Ray Donovan* and his friend Patrick Stewart’s *Picard*.

COMMAND DIVISION

JONATHAN FRAKES

COMMMANDER WILL RIKER
STAR TREK:
THE NEXT GENERATION

Frakes was a hero long before he signed on to *Next Generation* and became so valuable to the Enterprise, his boss, Capt. Picard, dubbed him “Number One.” In his early acting days, he dressed up as Captain America at Marvel Comics conventions. He also worked on and off-Broadway, eventually landing a part on the NBC soap opera *The Doctors*, as well as guest spots in several hit series during the ’70s and ’80s such as *The Waltons*, *Eight Is Enough*, *The Dukes of Hazzard*, *Matlock*, *Quincy, M.E.*, *Hill Street Blues*, *Falcon Crest* and the miniseries *North and South*. Frakes’ time with *Trek* proved to be record-setting, as he became the first actor in the franchise to appear in four installments: *TNG*, *Deep Space Nine*, *Voyager* and *Enterprise*. He then added to his record by working on *Star Trek: Picard* in 2020.

WALTER KOENIG

ENSIGN PAVEL ANDREIEVICH CHEKOV
STAR TREK:
THE ORIGINAL SERIES

NBC was definitely Monkee-ing around when it cast Koenig in the role of brash Russian navigator Chekov. The network was looking for actors with more than a passing resemblance to Davy Jones, lead singer of The Monkees, so they brought him on for *Star Trek*’s second season. The plan to lure a younger audience worked (“I got an enormous amount of fan mail from kids 8 to 12, generally on lined paper in pencil,” Koenig has said) and Chekov became a fixture in *Trek* lore. Koenig later appeared in the sci-fi series *Babylon 5*; created his own comic book series, *Raver*; and wrote the graphic novel *Walter Koenig’s Things to Come*.

MICHAEL DORN

LT. WORF, CHIEF TACTICAL OFFICER
STAR TREK:
THE NEXT GENERATION

From Worf’s first appearance, in the *TNG* pilot episode “Encounter at Farpoint,” to the 2002 film *Star Trek: Nemesis*, Dorn has played his character in more franchise installments than any other regular *Trek* cast member. He’s appeared in five movies, as well as 272 episodes of *TNG* and *Deep Space Nine* combined. Dorn also directed three episodes of *DS9*, along with the *Star Trek: Enterprise* episode “Two Days and Two Nights.” Now an accomplished pilot, Dorn’s non-*Trek* work included a role on ABC’s *Castle* and appearances in the 2002 film *The Santa Clause 2* and then 2006’s *The Santa Clause 3: The Escape Clause*.

In addition to acting, Wil Wheaton has also gained a reputation as a skilled pro poker player and an expert in Dungeons & Dragons.

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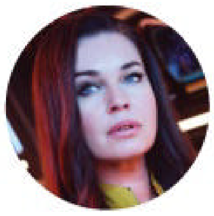
Michael Dorn has said that after many years of speaking in Worf's bass, his voice also permanently deepened in real life.

REBECCA ROMIJN

**UNA CHIN-RILEY/
NUMBER ONE
*STAR TREK:
STRANGE NEW WORLDS***



It took nearly six decades but Number One has finally made it as a main character in the Star Trek universe. She was originally played by Trek creator Roddenberry's wife Majel Barrett in the original *Star Trek* pilot, but Romijn has truly made Number One her own by portraying her as a "little bit of a fast-talking dame," as she once told trekcore.com. She's definitely not the first badass woman Romijn has played. From series like *The Librarians* to movies like the *X-Men* series to voicing Lois Lane in the animated film *Justice League Dark: Apokolips War*, strong and powerful women are her stock in trade.

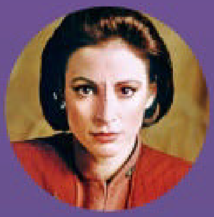
WIL WHEATON

**ENSIGN WESLEY CRUSHER
*STAR TREK: THE NEXT GENERATION***

His character may not have been the most beloved among hard-core *Star Trek* fans, but Wheaton's Crusher—a teen who lived on board the Enterprise-D with his mom, Beverly, and later became a full-fledged ensign—has continued to live on long after the show went away. Not only has Wesley been part of many a sarcastic meme, Wheaton took heat for the character in episodes of CBS' *The Big Bang Theory* and Fox's *Family Guy*. Originally known for his role in the 1986 film *Stand By Me*, he has branched out since his time as Crusher ended. A skilled poker player and writer, he's also voiced characters on series such as *Teen Titans Go!* and briefly hosted his own SyFy Network show, *The Wil Wheaton Project*.

NANA VISITOR

**COL. KIRA NERYS,
EXECUTIVE OFFICER
*STAR TREK: DEEP SPACE NINE***



A niece of well-known actor/dancer Cyd Charisse, Visitor (who was born Nana Tucker but adopted "Visitor" as her stage name) was a television veteran by the time she was cast to play Maj. (later Col.) Kira Nerys, a former freedom fighter/terrorist from the planet Bajor and the first officer assigned to this series' eponymous space station. She began her acting career on the Broadway stage but quickly moved on to television roles in series like *Ryan's Hope*, *Hunter*, *MacGyver*, *Highway to Heaven*, *Night Court*, *Doogie Howser, M.D.* and several others. She also co-starred with Sandra Bullock in the short-lived sitcom *Working Girl*, which was based on the feature film of the same name. After *DS9* ended, Visitor had a recurring role as villain Dr. Elizabeth Renfro on the television series *Dark Angel* and starred as Roxie Hart in the touring and Broadway companies of the musical *Chicago*. More recently, she's appeared in the British sci-fi series *Torchwood: Miracle Day* and ABC's *Castle*.

DS9's stunt coordinator has praised Nana Visitor for her fight-scene skills.

DeForest Kelley's character was the perfect foil for the ultra-logical Mr. Spock and the macho Capt. Kirk.

SCIENCE DIVISION

GATES McFADDEN

BEVERLY C. CRUSHER, M.D., COMMANDER
STAR TREK: THE NEXT GENERATION

Although McFadden was jettisoned by producers after her first season—they reportedly didn't like her acting—fans showed their power by launching a campaign that brought back the quiet-yet-confident Dr. Crusher. An accomplished dancer and puppeteer, McFadden had worked on several Jim Henson productions as a choreographer, most notably the films *Labyrinth* and *The Dark Crystal*. Post-*TNG*, she's taught acting at schools like Harvard and the University of Southern California.

ETHAN PECK

MR. SPOCK
STAR TREK: STRANGE NEW WORLDS

Peck knew the challenge he faced when he took the role of Mr. Spock, perhaps the most famous character in the *Star Trek* universe. However, rather than try to do something dramatic and different with the vaunted Vulcan, lifelong sci-fi fan Peck once told *Esquire* that he doesn't "feel like I have any ownership over Spock. I'm just a custodian." The Los Angeles native and grandson of Gregory Peck will get the chance to come back down to Earth in the upcoming drama *For Love*.

DeFOREST KELLEY

LEONARD “BONES” McCOY, DOCTOR
STAR TREK: THE ORIGINAL SERIES

By the time Kelley stepped onto the Enterprise as cranky “Bones” McCoy, he was a veteran actor who’d begun his career starring in training films during World War II, which earned him a screen test at Paramount Studios. He went on to star in six films in the 1940s. As the ’50s and ’60s rolled around, he became a fixture on television, landing roles in series like *Gunsmoke*, *Perry Mason*, *Death Valley Days*, *The Untouchables* and *The Fugitive*. His appearance in a Gene Roddenberry pilot, *Police Story*, led to his being cast as Bones. That role was so iconic that he couldn’t find many roles after the series ended, except to play McCoy in several of the big-screen versions of *Trek*. He passed away in 1999.

MARINA SIRTIS

DEANNA TROI, COUNSELOR
STAR TREK: THE NEXT GENERATION

Sirtis’ half-human, half-Betazoid character was not only beloved by the *TNG* crew, whose well-being she regularly looked after; fans loved her, and she’s one of only three regular *Trek* cast members to have made multiple appearances as the same character on different installments of the franchise. She also was on *Voyager* and *Enterprise,* and in 2020, the British American actress appeared in episodes of the *Star Trek: Picard* series and voiced her character on the animated *Star Trek: Lower Decks*.

ALEXANDER SIDDIG

DR. BASHIR, CHIEF MEDICAL OFFICER
STAR TREK: DEEP SPACE NINE

Siddig’s Dr. Bashir was such a fan favorite, he once had to spend three hours waiting at an airport just so FBI agents could come and get his autograph. The nephew of legendary actor Malcolm McDowell, Siddig was originally up for the role of Capt. Sisko before producers decided he was too young. He took his work home with him, marrying *DS9* co-star Nana Visitor, but the couple divorced two years after the series wrapped. Since then, he’s appeared as former terrorist Hamri Al-Assad in the Fox series *24*, and as Doran Martell in HBO’s *Game of Thrones*.

SONEQUA MARTIN-GREEN

MICHAEL BURNHAM, SCIENCE SPECIALIST
STAR TREK: DISCOVERY

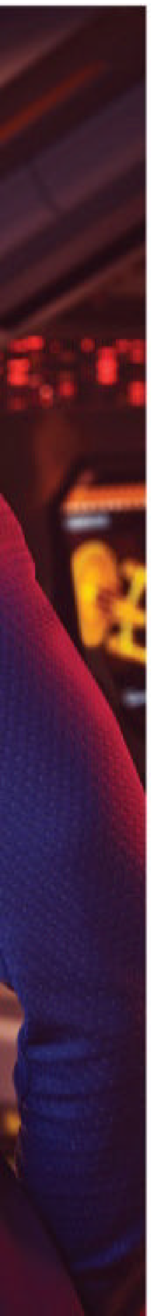
Burnham has two distinctions that make her stand out in the pantheon of *Star Trek* characters: She’s the first non-captain to be the lead character on a series, and she’s the foster sister of Mr. Spock. Martin-Green, who was previously best known as Sasha on AMC’s long-running *The Walking Dead*, was happy not having to run a starship. As she told denofgeek.com in 2017, “What I really love about it is that it becomes a story of ascension and a story of that upward mobility that a lot of us can relate to. And you see someone who is unfinished and so you can then jump into the story with them and grow with them.”

TERRY FARRELL

JADZIA DAX, SCIENCE OFFICER
STAR TREK: DEEP SPACE NINE

Dax spent six seasons as *Deep Space Nine*’s science officer before being killed off. The role was different for the former model, who had appeared on series like *Quantum Leap* before signing with *Star Trek*. She would go on to co-star with Ted Danson in CBS’ *Becker* before retiring from acting in 2002. In 2018, she became part of the *Star Trek* family again, when she married Leonard Nimoy’s son Adam, though they divorced in 2022.

Terry Farrell began a successful modeling career when she was still in high school.



KIRK IN THE COSMOS

For a few quick minutes, William Shatner got to enjoy an out-of-this-world experience. **BY ROMAN TOMASHOFF**

DeForest Kelley never got to sew up a patient in an emergency room. James Doohan never beamed anyone up. Leonard Nimoy never fired off a phaser. For most of the original *Star Trek* team, the science in their show remained purely fiction. On Oct. 13, 2021, however, William Shatner, then 90, got to boldly go where nobody else in his cast had gone before: He actually got to take a trip into space. Amazon founder Jeff Bezos offered the actor the chance to soar into the stratosphere in his Blue Origin *New Shepard* rocket ship, Shatner spent 10 minutes cruising the cosmos and, in the process, officially became the oldest person to ever travel into space.

When first approached about the possibility of riding in Bezos' spacecraft, Shatner wasn't thrilled about the idea. As he told a crowd at New York Comic Con right before his trip, "I'm thinking, 'I'm going up in a rocket and our best guess is it should be fine?' I'm terrified. I'm Captain Kirk, and I'm terrified. I'm not really terrified—yes I am. It comes and goes like a summer cold." Referencing his famed episode of *The Twilight Zone*, "Nightmare at 20,000 Feet," he joked, "I'm planning on putting my nose against the window [once I'm in space], and my only hope is I won't see someone else looking back."

But his emotions after the mission took him completely by surprise; instead of being exhilarated, he says he was overwhelmed with "the strongest feelings of grief" he's ever experienced. "I was crying," he told NPR about his post-flight reaction. "I didn't know what I was crying about.

BLUE ORIGIN

William Shatner's trip on Jeff Bezos' Blue Origin spaceship took off from the West Texas desert and eventually reached an altitude of 66.5 miles before parachuting back down to Earth.

He found the experience of weightlessness to be "mysterious and frightening."

"I saw a cold, dark, black emptiness," he wrote of seeing the cosmos from space.

The crew joining Shatner on his space sojourn included space industry veterans (from left) Audrey Powers and Chris Boshuizen and software expert Glen de Vries.

> *"I hope I never recover from this. I hope that I can maintain what I feel now. I don't want to lose it."*
>
> **WILLIAM SHATNER**

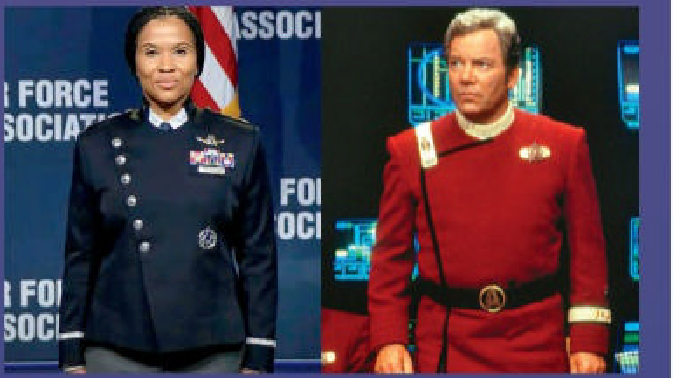
Trek **star George Takei has said for years that Shatner was sometimes a difficult presence on the original series set.**

I had to go off some place and think, what's the matter with me? And I realized I was in grief.... I wept for the Earth because I realized it's dying." Environmental devastation, wars—"the stupidity of it all is so obvious."

George Takei, Kirk's reliable helmsman Sulu in the original series, has long feuded with his former castmate and used the spaceship trip to go after him again. "He's boldly gone where others have gone before," Takei told the *New York Post*, adding that Shatner was just "a guinea pig" and "not the fittest specimen of 90 years." Shatner kept the feud going on Twitter, writing, "Don't hate George. The only time he gets press is when he talks bad about me." Just like his *Trek* alter ego, not only has Shatner now been to space, he still knows how to take down his attackers.

A WARDROBE MALFUNCTION?

Star Trek **is an intergalactic fashion force.**



When the U.S. government officially established the Space Force in late 2019, the agency's name made it seem like something out of a sitcom or Saturday morning cartoon. Then, when it provided a first look at Space Force's initial uniforms, there was another unavoidable pop culture comparison. The agency's outfits bore a striking resemblance to the wardrobe the Enterprise crew donned for the 1982 movie *Wrath of Khan*. The former are blue and the latter a bright red, but other than that, the double-breasted jackets with clasps on the right side seemed incredibly similar. If imitation is indeed the sincerest form of flattery, the Enterprise crew now has some serious fans in the Space Force.

STARTER TREK

A guide to some of the franchise's essential episodes for newcomers (and fans who find something new to love with each viewing). **BY CRAIG TOMASHOFF**

Let's be honest. The *Star Trek* franchise can potentially seem as intimidating as it does exhilarating. With eight live-action series and hundreds of episodes available, a list of recommendations for which ones to watch could fill a space shuttle. The volume may be no problem for longtime fans, who more than likely have their own "Best Of" lists that include a sampling from each *Trek* installment. However, for newbies to the world of Vulcans and Klingons and Starfleet, figuring out where exactly to jump in is like deciding which pumpkin spice-flavored product you want every fall. The selection seems endless and kind of all over the place. All is not lost, though. Think of the following list as not so much a "Best Of" selection but rather a kind of Whitman's Sampler of *Star Trek* episodes, breaking them into the four emotional experiences that each series has excelled at—Funniest, Scariest, Saddest and Boldest. And whether you're watching them for the first time or the 100th, they are all prime examples of why it's worth engaging in some *Star Trek*.

Fans of the original series were often confused because the stardates mentioned at the top of each episode were not in chronological order.

The Tribbles' unique look was reportedly inspired by the design of a fluffy key ring used by a friend of the episode's writer, David Gerrold.

THE FUNNIEST

"THE TROUBLE WITH TRIBBLES"

SEASON 2, EPISODE 15

STAR TREK: THE ORIGINAL SERIES

Even if you're never taken a single voyage with any starship, odds are you've heard of this episode about a strange alien critter called a Tribble who is brought aboard Capt. Kirk's (William Shatner) Enterprise. It turns out Tribbles reproduce faster than bunnies left alone with a bottle of chardonnay and a Michael Bublé CD, so their growing presence starts to threaten the ship. "It was a very witty script, with snappy dialogue and a delightful premise," says Marc Cushman, author of the highly regarded series of *Trek* reference books, *These Are the Voyages* (available at thesearethevoyagesbooks.com). "The theme of the story is overpopulation, which was a very daring subject back then. They just couldn't say it was people so the subject became Tribbles."

“A PIECE OF THE ACTION”

SEASON 2, EPISODE 17

STAR TREK: THE ORIGINAL SERIES

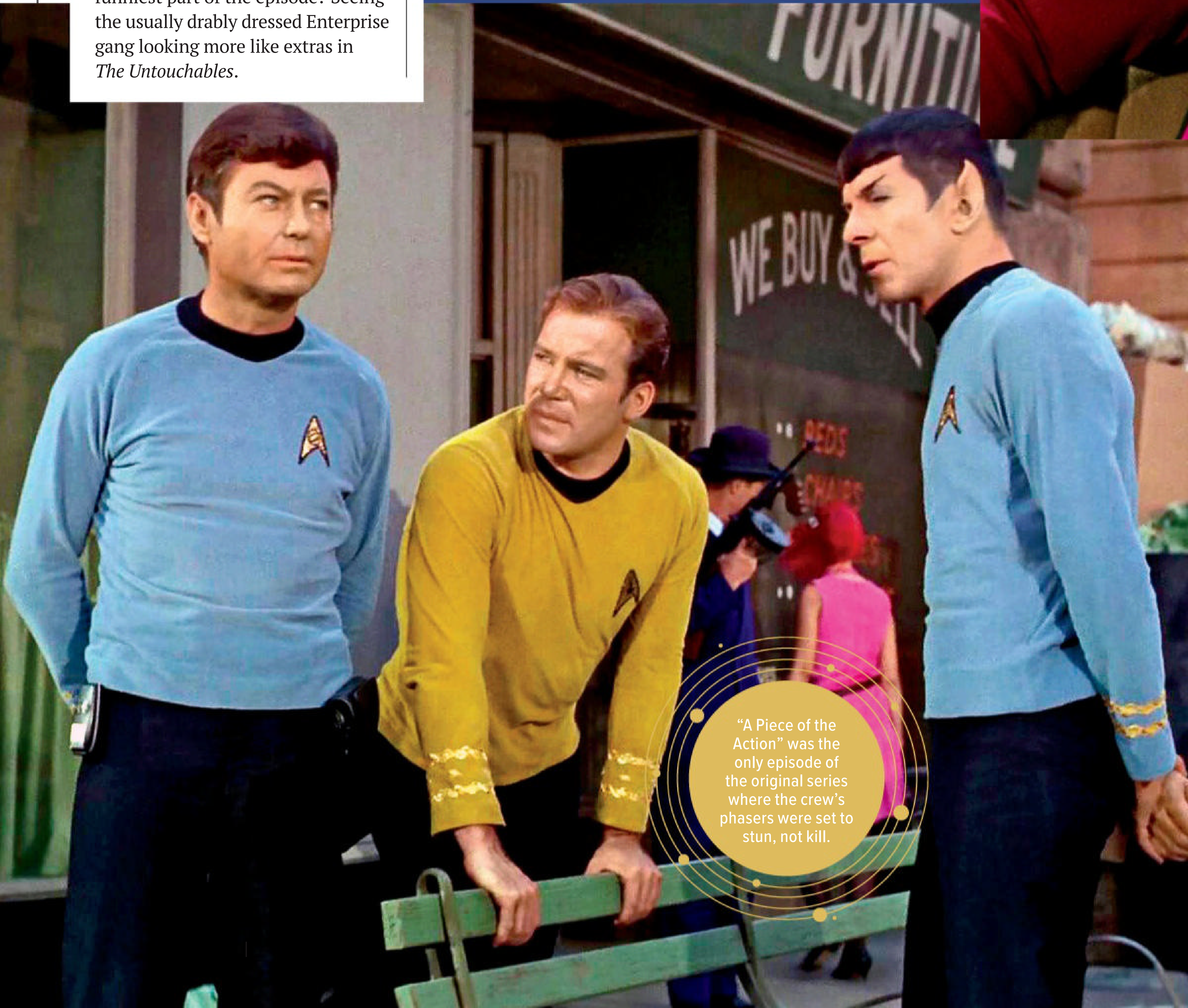
This is another favorite of *Trek*-xpert Cushman’s. While it’s not as flat-out funny as Tribbles, he believes “it has more laughs and a wonderful premise.” In the episode, a book detailing the history of Chicago’s mobs in the 1920s was left behind on a planet that turns out to be a very imitative society. The residents have gone on to model themselves after roaring twenties gangsters and Kirk and company must find a way to get things back to normal. Perhaps the funniest part of the episode? Seeing the usually drably dressed Enterprise gang looking more like extras in *The Untouchables*.

“DÉJÀ Q”

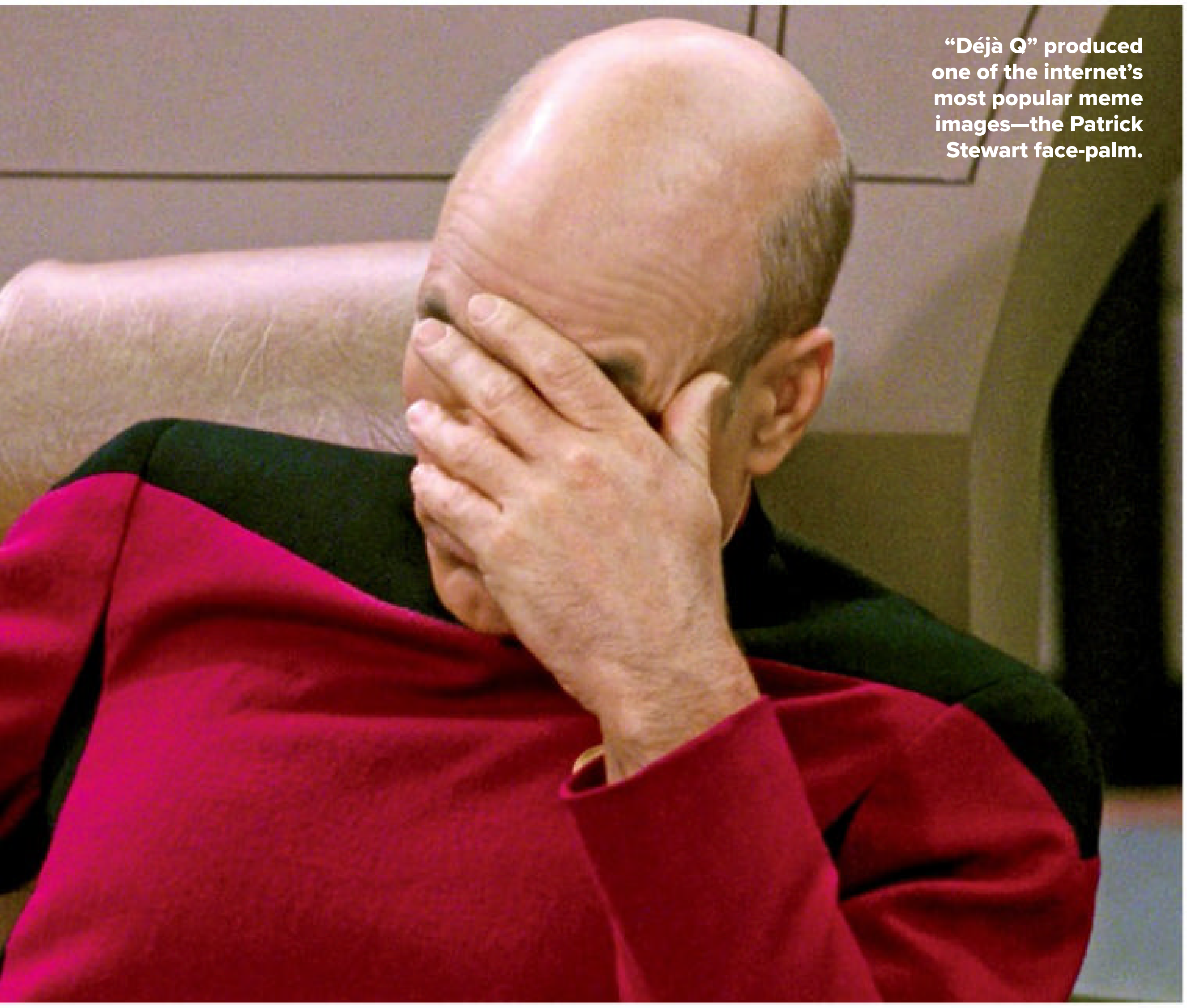
SEASON 3, EPISODE 13

STAR TREK: THE NEXT GENERATION

Given his proper accent and permanently stiff upper lip, Patrick Stewart’s Capt. Picard was not somebody you’d imagine appreciated the lighter side of life. However, *Next Generation* was one of the most amusing entries in the *Star Trek* canon with episodes like “Rascals” and “Fistful of Datas.” However, this episode features one of the franchise’s most hilarious yet also most heinous characters—Q, played by John de Lancie. Usually all-powerful and extremely troublesome, Q shows up literally and figuratively naked (he’s been stripped of all his powers) and Picard needs to help him get back to who he was. Watching a bad guy try to be good provided comedy, but it also provided plenty of *TNG*’s trademark exploration of what it means to be human.



“A Piece of the Action” was the only episode of the original series where the crew’s phasers were set to stun, not kill.



“Déjà Q” produced one of the internet’s most popular meme images—the Patrick Stewart face-palm.

The “Trials and Tribble-ations” episode featured footage from the original series’ “Tribbles” episode that had never been seen before.

“BRIDE OF CHAOTICA!”

SEASON 5, EPISODE 12

STAR TREK: VOYAGER

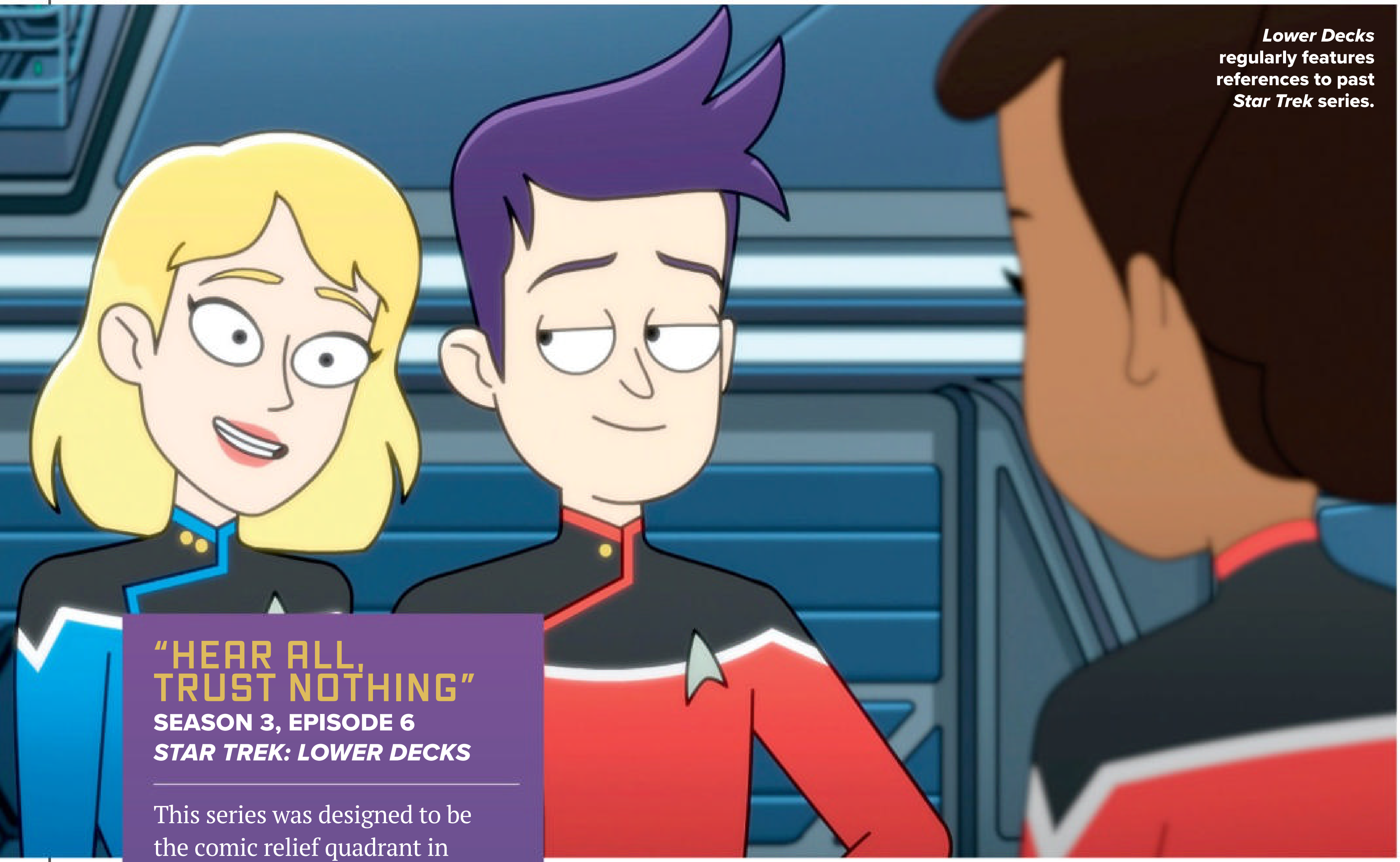
Star Trek series didn’t often vary from formula, which is what makes this particular episode a must-see. It steps out of character to provide what is essentially an homage to space-set serials of yore, like *Flash Gordon*, and is shot largely in black and white. This time around, Capt. Janeway (Kate Mulgrew) and her *Voyager*-mates slip into a sort of show-within-the-show, *The Adventures of Captain Photon*, to defeat a bad guy who bears more than a passing resemblance to Flash Gordon’s nemesis, Ming the Merciless. Sometimes, *Trek* series can be a bit tough to get into if you don’t know their mythology. With “Bride of Chaotica!” though, all you need is a love of cheesy ’50s sci-fi to fully appreciate what the episode is trying to do.

“TRIALS AND TRIBBLE-ATIONS”

SEASON 5, EPISODE 6

STAR TREK: DEEP SPACE NINE

It turns out you can run from Tribbles but ultimately, you can’t hide from them. In this nostalgic look back at the original episode involving the little hairballs, Capt. Sisko (Avery Brooks) and some of his crew are transported back to the original series’ Tribble episode courtesy of their own technology and, more importantly, new cinematic techniques, to tell that familiar story from a different, and even more amusing, point of view. Says Cushman, “This was done right after *Forrest Gump* came out, and they were using that same approach to put the cast of *Deep Space Nine* into scenes with the original cast. And man, did they pull something amazing off!”



Lower Decks regularly features references to past *Star Trek* series.

"HEAR ALL, TRUST NOTHING"

SEASON 3, EPISODE 6

STAR TREK: LOWER DECKS

This series was designed to be the comic relief quadrant in the *Star Trek* universe but at the same time, it also likes to pay tribute to all the shows and movies that have boldly gone before it. That's a tall order but *Lower Decks* more often than not hits the mark. And no episode has been funnier or more respectful than this one that brought back *Deep Space Nine* characters Kira (Nana Visitor) and Quark (Armin Shimerman). "Trust Nothing" begins with *Lower Decks*' Shaxs (Fred Tatasciore) meeting up with Kira and they proceed to argue about who saved whose life back in the day. Dreaded *DS9* villain The Dominion also shows up along the way, and the nostalgic callbacks manage to blend perfectly with Mariner (Tawny Newsome) making party plans and Boimler (Jack Quaid) winning big at the dabo table. There were plenty of jokes to go around but more importantly, the episode was a reminder of how classic *Deep Space Nine* was.

Discovery has used Harry Mudd in two episodes.

"MAGIC TO MAKE THE SANEST MAN GO MAD"

SEASON ONE, EPISODE 7

STAR TREK: DISCOVERY

One of the most endearing qualities of the *Star Trek* television franchise is how each evolution never forgets where it came from. There's always something that connects each installment with what came before it, which is not only fun for die-hard fans, it's helpful for new recruits because it fills them in on *Trek* history. This *Discovery* episode is a perfect example. It brings back one of the original series most charming villains—Harry Mudd (Roger C. Carmel then, Rainn Wilson now)—to toy with the new crew in a *Groundhog Day*-like plot wherein everyone is trapped in a deadly time loop. It may not be laugh-out-loud funny, but the sly Mudd is a character who's consistently entertaining no matter who is playing him or when he shows up.

THE SCARIEST

"Best of Both Worlds" marked the first time the Borg's soon-to-be-famous phrase, "Resistance is futile," was used in an episode.

"BEST OF BOTH WORLDS, PARTS 1 & 2"

SEASON 3, EPISODE 26
& SEASON 4, EPISODE 1
STAR TREK:
THE NEXT GENERATION

The fact is that anything involving the Borg, one of the franchise's most chilling villains, is terrifying. This hive-minded race represents one of our greatest fears—the loss of our own identity—as they suck humans into their collective. They were never more horrifying than in this Emmy-nominated episode. That's because one of *Trek*'s most engaging personalities ever—Capt. Picard—is abducted and assimilated into the Borg, leaving the Enterprise crew in a position to decide whether or not they must eliminate him. "The Borg always had a great creep factor," explains Cushman, "but seeing Picard tied down and slowly being transformed…the mechanics merging with his flesh…this was truly one of the scariest entries in any series."

"SCHISMS"

SEASON 6, EPISODE 5
STAR TREK:
THE NEXT GENERATION

You'd think that the well-worn notion of alien abduction wouldn't amount to much on a series already heavily populated by a variety of alien races. Still, that's what happens to be at the core of this incredibly creepy, disturbing episode. The story begins simply enough, when Cmrd. Riker (Jonathan Frakes) is having trouble sleeping, a malady that manifests itself in ways that naturally concern all his shipmates. Meanwhile, some of the other crew begin displaying strange and unlikely behavior as well, leading to a story that is as much of a mystery as it is a psychological thriller.

"Schisms" was also funny for fans, thanks to Data (Brent Spiner) reading his laughably technical poem "Ode to Spot" in honor of his cat.

"Impulse" never called its creatures "Vulcan zombies," but the production crew did.

"IMPULSE"

SEASON 3, EPISODE 5

STAR TREK: ENTERPRISE

Enterprise is arguably the least appreciated entry in the *Star Trek* TV universe, but there were definitely a few unforgettable episodes. This one is noteworthy because it is as close to straight-up horror as the franchise ever got, and gave *Trek* something most other fantasy and sci-fi shows had long since discovered: zombies. Or, more specifically, Vulcan zombies. It seems a toxin has infected Vulcans and the end result is they start acting like the sort of mindless, homicidal lunatics who would feel right at home in any film or show about the walking dead. All that's missing is a sighting of Darryl Dixon and his crossbow.

"DISTANT VOICES"

SEASON 2, EPISODE 18

STAR TREK: DEEP SPACE NINE

This episode goes after a fear that anyone, *Trek* fan or not, can relate to—getting old. The plot revolves around an attack on Dr. Bashir (Alexander Siddig) that is causing him to age far more rapidly than he should, delivering him to death's door. Meanwhile, he notices something is not right with the space station and his fellow crew members. The helplessness one feels about growing old is palpable and unsettling in this episode, and it's all perfectly summed up with one particular quote from Dr. Bashir: "I am aware that aging is part of a natural process of life, but I don't want to be reminded of it, that's all."

"SPECTRE OF THE GUN"

SEASON 3, EPISODE 6

STAR TREK: THE ORIGINAL SERIES

Even though the third and final season of the first *Star Trek* is not generally regarded as its best, author Cushman says this episode still terrifies him no matter how often he sees it. The scares don't come from ethereal spooks or green-skinned aliens. Rather, "Spectre of the Gun" is more psychologically terrifying, with the evil Melkotians sending Kirk and company into the past, where they are doomed to die during the gunfight at the O.K. Corral. "Everybody in this thing is a fragment out of (Kirk's) mind," says Cushman. "The sets are fragmented, incomplete, surrealistic…the episode doesn't make you jump out of your chair with fright but it does put a chill in you with strange music and lighting that was very atypical for *Star Trek.*"

"CONTEXT IS FOR KINGS"

SEASON 1, EPISODE 3

STAR TREK: DISCOVERY

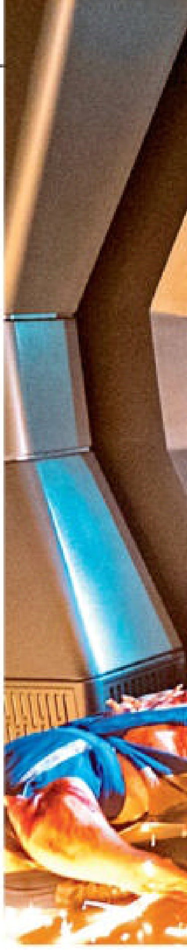
Fans were just getting to know this series when this episode—which feels like it could have been the *Discovery* pilot—jumped to say "boo" to them. The story begins simply enough, with Michael Burnham (Sonequa Martin-Green) being saved by the Discovery after the prisoner transport ship she was on runs into trouble. The horrifying part comes when she is drafted into helping the Discovery crew investigate a ship whose crew is dead and they discover a gnarly beast that's left a whole lot of mangled bodies throughout the craft. Burnham devises a way to get everyone safely back to Discovery, but what she doesn't know, though viewers ultimately do, is that her new shipmates have secretly brought the creature back on board. It was the perfect ending in that it not only left viewers with the mystery of this monster's origins, it also left you wondering who exactly this new *Trek* crew was and what sneaky things they might be up to.

"THE THAW"

SEASON 2, EPISODE 23

STAR TREK: VOYAGER

There's no getting around the fact that few things in the world are scarier than clowns. Couple that with the terrifying dream-invading powers of Freddie Krueger and you get this unnerving entry in the *Voyager* series. While exploring a battered planet, Janeway and crew come across stasis pods containing aliens connected to a computer system bringing to life their worst fears. Before long, some of the *Voyager* gang end up connecting to it as well. Even if sci-fi isn't your thing, horror film fans will love this mashup of an episode.



THE SADDEST

"THIS SIDE OF PARADISE"

SEASON 1, EPISODE 24
STAR TREK:
THE ORIGINAL SERIES

At first, this seems like one of the original series' happiest episodes. The usually-reserved Mr. Spock (Leonard Nimoy), and then the rest of the Enterprise crew, start falling under the spell of strange spores that relax them to the point where they abandon their ship altogether to live a more carefree existence. However, says Cushman, then the depressing part hits. It turns out that Kirk is resistant to the spores' power and subsequently can't handle the fact that his crew has bailed and left him alone on the Enterprise. "The ultimate sad scene is the end moment where Kirk finds a way to shake the effect from Spock by antagonizing him," Cushman explains. "He then sees Spock seeming a little glum and asks, 'How are you?' Spock looks at him sadly and says, 'For the first time in my life, I was happy.' That line was just devastating."

"THE CITY ON THE EDGE OF FOREVER"

SEASON 1, EPISODE 28
STAR TREK:
THE ORIGINAL SERIES

Sure, each and every *Star Trek* has featured plenty of cool gadgets and stunning spaceships and intriguing aliens, but those aren't the things that keep people coming back for more. Rather, it's the way each and every incarnation creates indelible characters you instantly care about. You laugh with them and cry with them. And no character has made fans weep more than Capt. Kirk in this episode in which he travels to the past and falls for a woman (played by a young Joan Collins) whom he ultimately has to let die in order to protect the timeline and save the future. The powerful moment when he realizes he must stand on the street and watch her get hit by a truck is enough to make even a Vulcan sniffle a little bit.

"THE INNER LIGHT"

SEASON 5, EPISODE 25
STAR TREK: THE NEXT GENERATION

Star Trek has the most unique way of making humanity seem very small yet larger than life at the same time. Both of those extremes are on display in this Hugo Award-winning episode that found Picard being knocked unconscious by an energy beam. While the Enterprise team attends to him, he has gone into an altered reality where he lives for 40 years as another man, Kamin. The moment when he realizes the surprising true purpose of what's happening is both beautiful and devastating. It's beautiful because he's seen how rewarding a life outside of a starship can be, and it's devastating because he must ultimately watch that life die as he returns to the Enterprise. You don't see a lot of flute solos from major TV characters (for good reason) but Stewart's introspective musical interlude late in this episode is unforgettable.

The highly acclaimed "Inner Light" episode won a Hugo Award for best drama in 1993.

"PAST TENSE, PARTS 1 & 2"

SEASON 3, EPISODES 11 & 12
STAR TREK: DEEP SPACE NINE

When it comes to emotional episodes, *Deep Space Nine* offered some of the franchise's best. The series was particularly on its game with this two-parter, which saw Capt. Sisko, Dr. Bashir and Jadzia Dax (Terry Farrell) travel back to San Francisco in the year 2024 and run into all the societal problems that plague 21st century Earth, like racism and homelessness. This bleak portrait of how desperate our real world has become was pretty depressing and even when Sisko and company find a way to fix the timeline and get home, it's hard not to be affected by the issues they were forced to deal with. Many times over the years, *Trek* series relied on metaphors to highlight the horrors of humanity (check out the heavy-handed "Let That Be Your Last Battlefield" from the original series, which featured an alien race whose bodies were half-black and half-white). With "Past Tense," it skipped the pretense and just got right down to a sad reality.

"THE VISITOR"

EPISODE 4, SEASON 3
STAR TREK: DEEP SPACE NINE

Examinations of the father-son dynamic are always good for plucking some heartstrings (we're looking at you, *Field Of Dreams*!), and that's what made this outstanding entry into the *Deep Space Nine* series one of its most memorable. Technically, the episode is about an old, ailing Jake Sisko (Tony Todd) explaining why he gave up life as a writer to search for his father, Capt. Sisko, who was believed to have died in an accident many years earlier (yet still continued to reappear to his son). The bond between the Siskos is so strong and unbreakable, you'll weep

Patrick Stewart has said that "a little tingle started in my spine" when *Picard* producers first began pitching him show ideas.

tears of happiness when you see them together and tears of sadness when you see what will tear them apart. If you don't melt a little bit upon hearing the dedication Jake writes in his last book—"For my dad, who's coming home"—you might as well move to the ice planet Delta Vega right now.

"A QUALITY OF MERCY"

SEASON 1, EPISODE 10

STAR TREK: STRANGE NEW WORLDS

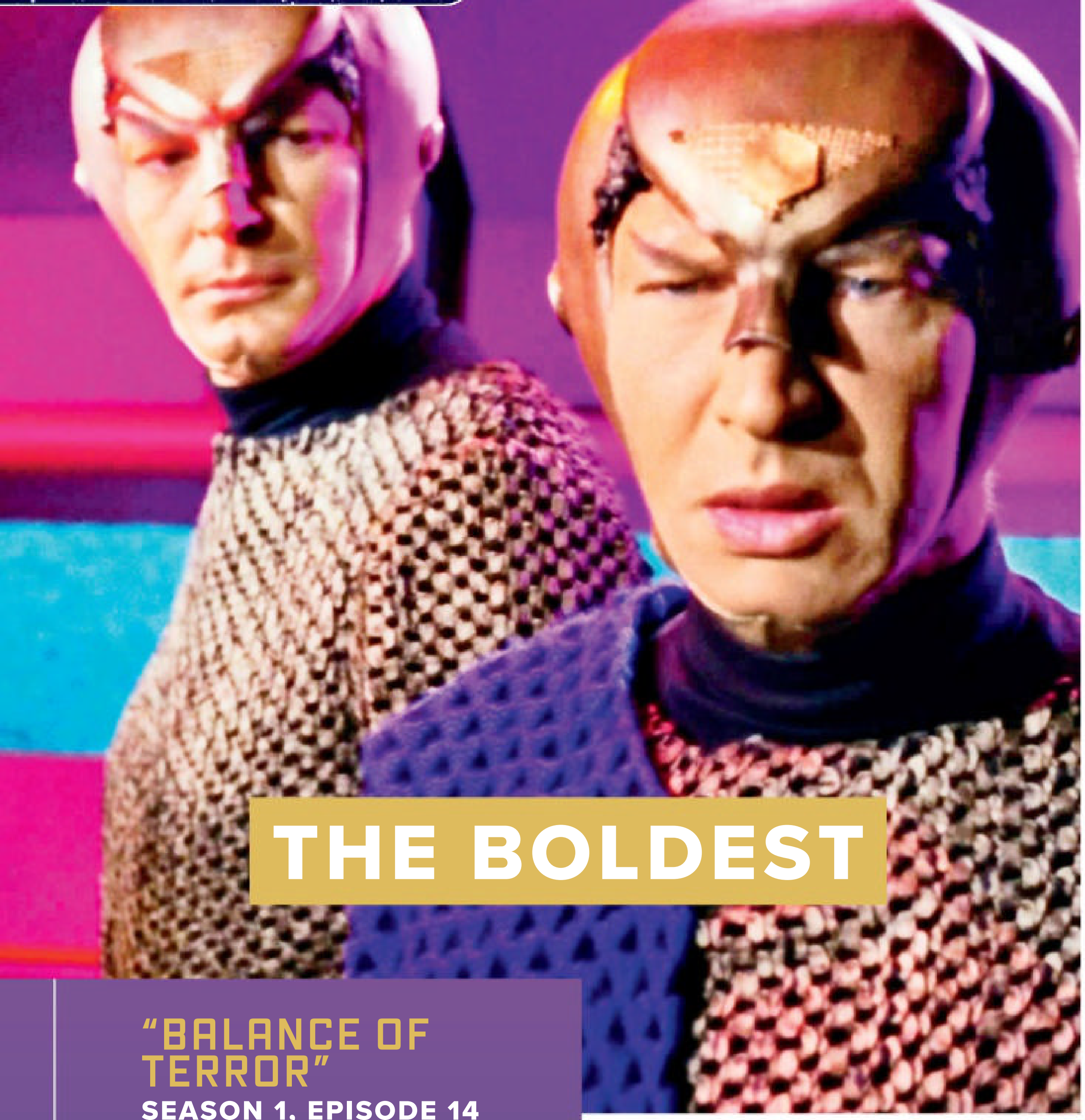
Death has always been very much a part of life in any *Star Trek* series. This most recent entry into the franchise is no exception. In the first season finale, Capt. Pike (Anson Mount) had no choice but to confront the long-foretold, deadly future disaster that lies in wait for him. That meant meeting up with his future self because, well, space logic. The time travel also means an encounter with a blast from the past who is actually in the future—a young James T. Kirk (Paul Wesley). There was a fair amount of fun to be had in seeing these two captains deal with each other but the way that the inevitability of death and disaster hover throughout the episode make it both compelling and cry-worthy.

"ET IN ARCADIA EGO, PART 2"

SEASON 1, EPISODE 10

STAR TREK: PICARD

It wasn't enough that we had to see fan favorite Data sacrifice his life to save his friends in the film *Star Trek: Nemesis*. Then we had to watch him return and disappear inside Picard's bad dream during this series' first episode. And after that, he showed up late in this season finale only to have Picard pass away and, when his friend's consciousness was downloaded into a new body, finally have his own consciousness literally fade away for good. That was a lot of heartbreak to contend with for any Trekkie. Fans might still be reaching for the tissues if not for the final moment of Season 1, when a revitalized Adm. Picard stood on the helm of his new ship and uttered his famous trademark line, "Engage," as the familiar *Star Trek* score soared in the background.



THE BOLDEST

"BALANCE OF TERROR"

SEASON 1, EPISODE 14

STAR TREK: THE ORIGINAL SERIES

Plenty was changing in the world during the original *Trek*'s run in the 1960s, but you wouldn't have known it from watching prime-time television. Important issues were seldom touched on, even symbolically. However, creator Gene Roddenberry wanted his series to be about something more than a bunch of people in space. "Balance of Terror" marked one of the earliest times the show did that, taking on the era's Cold War fears with a story about Kirk's coping with a Romulan attack that could lead to intergalactic annihilation. How much was this installment commenting on what was happening in the real world? The title comes from a quote by then Secretary of Defense Robert McNamara, when he was describing the Cold War.

"PLATO'S STEPCHILDREN"

SEASON 3, EPISODE 10

STAR TREK: THE ORIGINAL SERIES

For anyone who doubts that television can change culture, just consider "Plato's Stepchildren." This episode dared to do something that no other scripted program had done before—have a white man kiss an African American woman. The plot here was pretty irrelevant and not a big fan favorite, involving the Enterprise crew encountering a telepathic group of dastardly humanoids. What really mattered was the scene where Kirk planted a smooch on Lt. Uhura (Nichelle Nichols). "It opened the door for TV to do a lot of other things and as far as society as a whole, this was *Star Trek*'s breakthrough episode," says Cushman. And as National Public Radio TV critic Eric Deggans told the Associated Press recently, the kiss "suggested that there was a future where these issues were not such a big deal. The characters themselves were not freaking out because a Black woman was kissing a white man.... In this Utopian-like future, we solved this issue. We're beyond it. That was a wonderful message to send."

"SAREK"

SEASON 3, EPISODE 23

STAR TREK: THE NEXT GENERATION

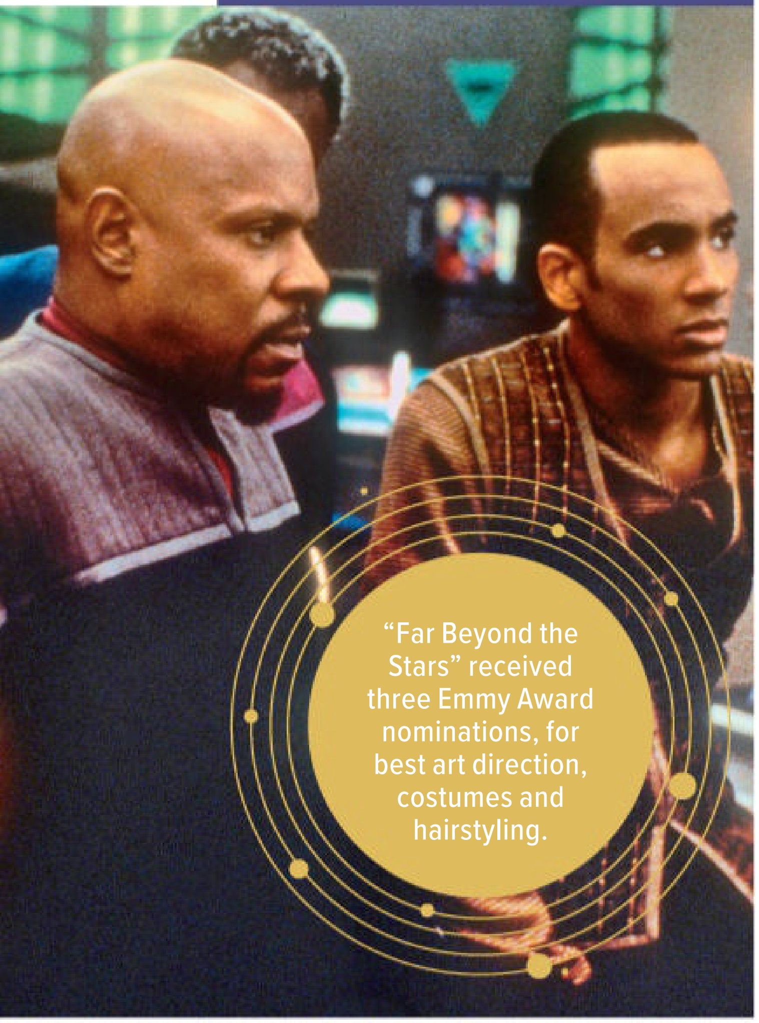
Cushman admits he's a bit biased when it comes to this episode—after all, he wrote it—but it truly was a groundbreaking installment because it was the first to tie *TNG* to the original series. This was the first hint of an ever-expanding *Star Trek* universe, building up a mythology in a way that few (if any) other series were attempting to do at the time. The plot here wasn't nearly as important as the characters, specifically the return of a significant character from the first *Trek*—Spock's dad, Sarek (Mark Lenard). His appearance, as well as his references to his half-Vulcan son, made it clear that there was more of a history and a future to *Star Trek* than anyone could have imagined back when the Enterprise took its maiden voyage more than a decade earlier.

“FAR BEYOND THE STARS”

SEASON 6, EPISODE 13

STAR TREK: DEEP SPACE NINE

Clearly, *Star Trek* has been a franchise that never shied away from exploring and exposing the travesty of racism, and “Far Beyond the Stars” did this perhaps better than any other episode ever. It features an African American sci-fi writer in the 1950s (Avery Brooks, who is usually Capt. Sisko) trying to share the adventures of a future space explorer, none other than Capt. Sisko. As he works on his stories, he must also navigate a racist world where the odds are definitely stacked against him. “Far Beyond the Stars” manages to discuss race in a way that is painfully realistic even though this is still supposed to be a fantasy series, and it feels more impactful upon each additional viewing.



“Far Beyond the Stars” received three Emmy Award nominations, for best art direction, costumes and hairstyling.

“CARETAKER”

SEASON 1, EPISODE 1

STAR TREK: VOYAGER

It took a few decades, but when this fourth live-action entry into the *Star Trek* franchise arrived, Kathryn Janeway got to boldly go where no woman had gone before—to the captain’s chair. She became the first central female character to helm both a starship and a series, proving once again that this thing Roddenberry launched in 1966 never existed in a vacuum. At every turn, *Trek* managed to see what injustices were going on in the world and then reflect a positive way to deal with them on-screen. Given how society was still reluctant to take a phaser to the glass ceiling, letting a woman take charge of *Voyager* just seemed… to paraphrase another famous *Trek* character…highly logical.

“THE VULCAN HELLO”

SEASON 1, EPISODE 1

STAR TREK: DISCOVERY

Just when it seemed like there were no more new worlds for *Star Trek* to conquer, *Discovery* finds one by bringing aboard its first African American female leader, Michael Burnham (Sonequa Martin-Green). From this first episode, her race and gender were never made into a big deal, which is what makes this introductory installment so revolutionary. Burnham joins the *Trek* universe, shows viewers that space is an equal opportunity employer and then just gets on with real issues that need solving.

Even after 50-plus years, *Star Trek* continues to pave the way not just for television but for culture as well.

“REMEMBRANCE”

SEASON 1, EPISODE 1

STAR TREK: PICARD

Perhaps the boldest thing about this episode isn’t the storyline: an elderly Jean-Luc Picard has long since retired from Starfleet to live out the rest of his days on the family vineyard until a mysterious woman named Dahj (Isa Briones), who is on the run from Romulans, wants the ex-captain’s help. Instead, it’s the fact that this series exists at all. Picard has long been one of the most revered characters not just in *Star Trek* lore but in television in general. To bring him back years after *Next Generation* ended was risky, as was placing him in a much darker and more dangerous world than other *Trek* installments. That might explain why producers began this pilot episode by linking *Next Generation*’s heartwarming last moment (Picard joining his crew’s poker game) with Picard’s downer first one (the captain playing cards with his now deceased crew member Data [Brent Spiner]).

The 13 *Star Trek* films together have earned more than $2.25 billion worldwide, including $1.4 billion in the U.S.

MOVIES: THE NEXT FRONTIER

Television may have been the launching pad for the Star Trek *franchise, but it was feature films that propelled it into the stratosphere.* **BY SABRINA FORD**

It's hard to picture it now, but back in the fall of 1979, *Star Trek* was still just a canceled network series that had slowly found an audience courtesy of syndication. Sure, there had been an animated follow-up, some conventions and *Saturday Night Live* parodies about it, but there was no franchise or phenomenon to speak of.

Then, an attempt to revive it on prime-time television flamed out and eventually morphed into a movie project that promised to reunite the original cast. While hopes among *Trek* fans were high on Dec. 6, 1979, when *Star Trek: The Motion Picture* premiered, the rest of the world had no idea what to expect. That project may have (at first) disappointed reviewers and underwhelmed at the box office, but it helped set the stage for the next generation of *Star Trek* projects: motion pictures. Television will always be *Trek*'s home port, but here's a look at all 13 of the feature films that have flown into theaters over the past 40-plus years.

STAR TREK: THE MOTION PICTURE

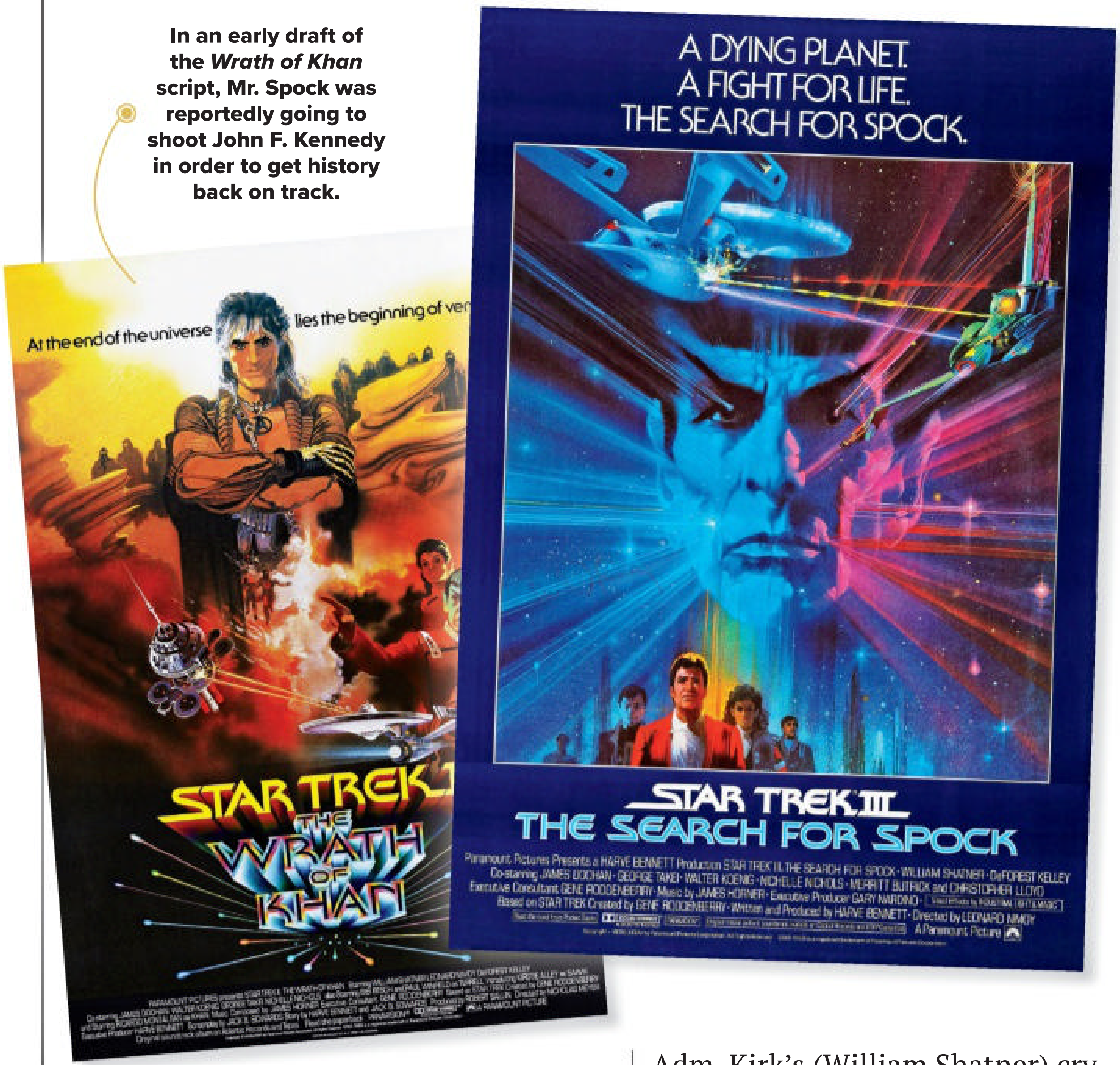
1979

Although the original *Star Trek* television series debuted two years before *2001: A Space Odyssey* and 11 years before *Star Wars*, the first feature film based on the show was put in an impossible position: It had to live up to the critical, commercial and artistic success of those two highly acclaimed films. In fact, it was even delayed a year after the first visual effects team was fired and replaced, in order to get things just right (the move would pay off with an Academy Award nomination for the new crew).

The plot of *Star Trek: The Motion Picture* took place a bit less than a decade after the events of the show and chronicled the Enterprise crew's mission to intercept a mysterious cloud before it can crash into Earth. The movie did well at the box office… sort of. It set a record at the time for opening-weekend grosses, but due to a budget that was reportedly a whopping (for 1979) $46 million, *Star Trek: The Motion Picture* was a bit of a disappointment for Paramount Studios, which released it.

Reviews were also mixed, with the fact that the franchise had established itself on television working against it in the mind of some critics. For instance, in his review, Roger Ebert said, "The presence of the *Star Trek* characters and actors who have become so

In an early draft of the *Wrath of Khan* script, Mr. Spock was reportedly going to shoot John F. Kennedy in order to get history back on track.



familiar to us on television tends to undermine this film." A definite lack of action in the movie didn't help, especially when compared to the wild ride that *Star Wars* had been, leading *New York* magazine critic David Denby to note that the characters spent so much time reacting to what they were seeing on their Enterprise monitors, seeing the movie felt "like watching someone else watch television." Still, there was enough support—*Variety* called it "state-of-the-art screen magic"—that Paramount opted to green-light a sequel.

STAR TREK II: WRATH OF KHAN

1982

KHAN!!!!
Written into the script in all caps and with four exclamation points by director Nicholas Meyer, now-Adm. Kirk's (William Shatner) cry during a standoff with his foe Khan (Ricardo Montalbán) proved to be perhaps the most iconic moment of any *Star Trek* film. (Montalbán's Khan Noonien Singh had become a fan-favorite nemesis for Kirk when he appeared in the first season of the original series.)

"He's an alpha male bellowing his alpha male cry, like I have seen elk do," Shatner explained in commentary for a 35th-anniversary director's cut of the film. Beloved by die-hard *Star Trek* fans, *Wrath of Khan* came across as decidedly more fun than the franchise's first film. In this faster-paced adventure, superhuman Khan kidnaps two Enterprise officers, resulting in an intergalactic showdown between the admiral and his old enemy. The film soared to a box-office take of nearly $80 million—almost equaling the first film's $82 million take and virtually guaranteeing a long run of future sequels.

STAR TREK III: THE SEARCH FOR SPOCK

1984

This entry marked Leonard Nimoy's feature-film directorial debut, which was convenient since Mr. Spock is presumed dead for most of the film and doesn't have much to do in the acting department. *Search for Spock* is notable for its destruction of the Enterprise, a move that entertained and horrified fans. While Spock is resurrected when his spirit, which was housed by Dr. McCoy (DeForest Kelley), is reunited with his body, the Enterprise had no such luck: It would be replaced by a new ship in the next film. Meanwhile, *Trek III* won over critics. As the *Los Angeles Times* put it, *Trek III* "has a genuine spirituality, and, at its end, you may be surprised, especially if you're not really a Trekkie, to realize how moved you've been."

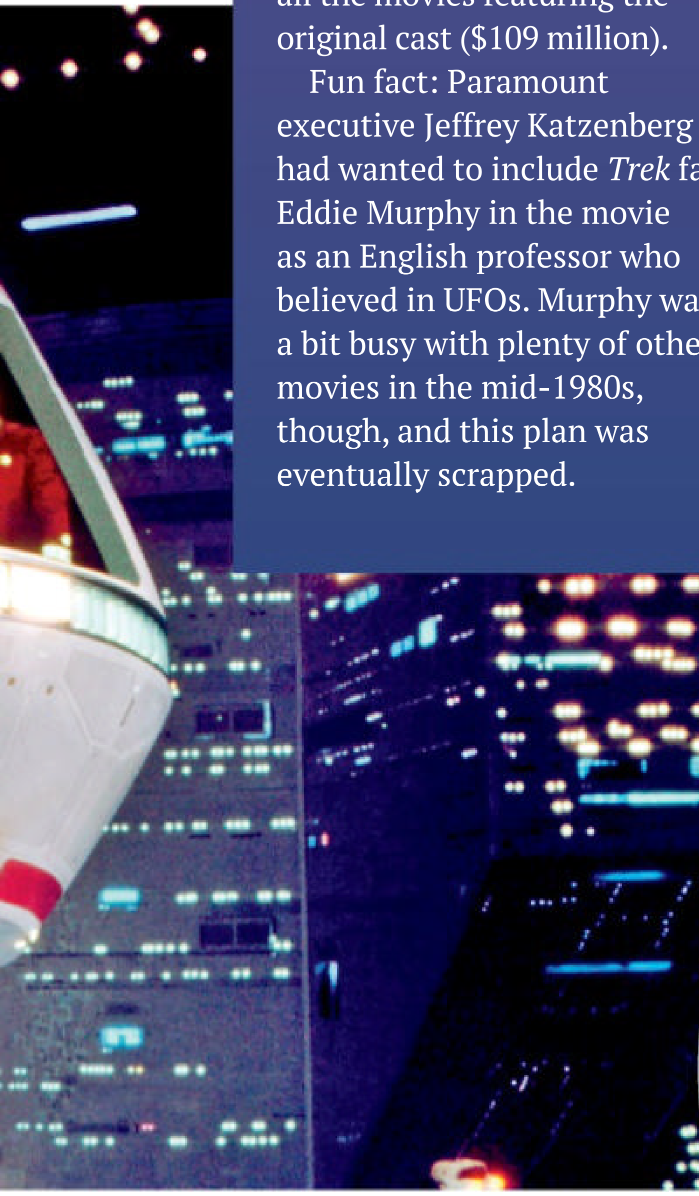
The 1986 film *Star Trek: The Voyage Home* was dedicated to the Challenger astronauts, who had died earlier in the year when their ship exploded.

STAR TREK IV: THE VOYAGE HOME

1986

For *The Voyage Home*, Nimoy, on board again to direct, and producer Harve Bennett wanted to make a "nice" movie that avoided violence and used time travel. The resulting story sees the Enterprise's displaced crew tasked with expelling a destructive space probe from Earth's orbit. To do this, they travel back in time to find now-extinct humpback whales—the only creatures who can communicate with the alien signal. (The model whales used for most of the film looked so real that Paramount received complaints from moviegoers concerned about the animals' welfare.) This lighter entry into the franchise would go on to be the highest-grossing of all the movies featuring the original cast ($109 million).

Fun fact: Paramount executive Jeffrey Katzenberg had wanted to include *Trek* fan Eddie Murphy in the movie as an English professor who believed in UFOs. Murphy was a bit busy with plenty of other movies in the mid-1980s, though, and this plan was eventually scrapped.



The final moments of *The Final Frontier* were drastically changed because of a writers' strike that occurred while the movie was filming.

STAR TREK V: THE FINAL FRONTIER

1989

This story about Spock's fanatic Vulcan half-brother leading the Enterprise to the center of the galaxy in search of God was Shatner's directorial debut. Things didn't go well, as the movie was generally panned by critics and fans who didn't like its wacky plot and poor special effects. *Final Frontier* also had the second-worst box-office showing of any *Star Trek* film. Shatner took responsibility in his 2018 memoir, *Live Long and...What I Might Have Learned Along the Way*, explaining that many of his original ideas for the film had been shot down by producers: "In this I had a choice. I could accept the compromise or refuse to direct the movie. I made a mistake; I accepted the compromise, which doomed the picture from the beginning."

STAR TREK VI: THE UNDISCOVERED COUNTRY

1991

After the failure of *Final Frontier*, *Wrath of Khan*'s Nicholas Meyer was enlisted to direct the next entry in the *Star Trek* universe; critics and fans alike agreed it was a far superior film. Kirk and his crew set out to negotiate a peace treaty with the struggling Klingon empire, but even more important than the plot was the sense of finality the story brought to fans. *Undiscovered Country*'s release came 25 years after the original *Star Trek* series debuted and it was clear something was up at the end of the film when the signatures of Shatner, Nimoy and Kelley appeared on-screen. It now seemed inevitable that the Enterprise crew would head off into that Great Starship in the Sky; still, it was difficult for fans to swallow. As critic Roger Ebert wrote, "Why on Earth (or anywhere else) would Paramount want to retire this crew, which is as familiar and comforting as old family friends?"

David Warner played Klingon leader Chancellor Gorkon in *Undiscovered Country*.

STAR TREK: GENERATIONS

1994

By the mid-1990s, *Star Trek*'s TV torch had passed on to *Star Trek: The Next Generation*. So it made sense to do the same on the big screen since this movie was released six months after *TNG*'s final episode aired. That's why in *Generations*, Kirk meets up with Capt. Jean-Luc Picard (Patrick Stewart), Cmrd. William T. Riker (Jonathan Frakes) and the rest of the USS Enterprise-D crew. While producers envisioned a more sentimental changing of the guard, many of the original cast members actually declined to appear in the film because they reportedly were unhappy with their characters' storylines. Still, critics were relatively happy with the end result. (The *Boston Globe* wrote, "It's good cornball mainstream sci-fi, as close to brand-name reliability as this genre gets.") Meanwhile, *Generations* is also worth remembering because it's believed to be the first film ever to have a website created for promotional purposes.

STAR TREK: FIRST CONTACT

1996

Now aboard the Enterprise-E, Picard leads his team back in time to set off a series of events designed to prevent the villainous Borg from taking over Earth. Frakes, who had already directed several episodes of *Next Generation* and two subsequent spinoffs—*Voyager* and *Deep Space Nine*—made his feature directorial debut with *First Contact*. While *Star Trek* had often been criticized by some for utilizing special effects that seemed to pale in comparison to those in the *Star Wars* films, this production was lauded for what producers put on the screen. It's widely considered the best of the films to feature the *Next Generation* cast and had the highest box-office haul of any *TNG* movie.

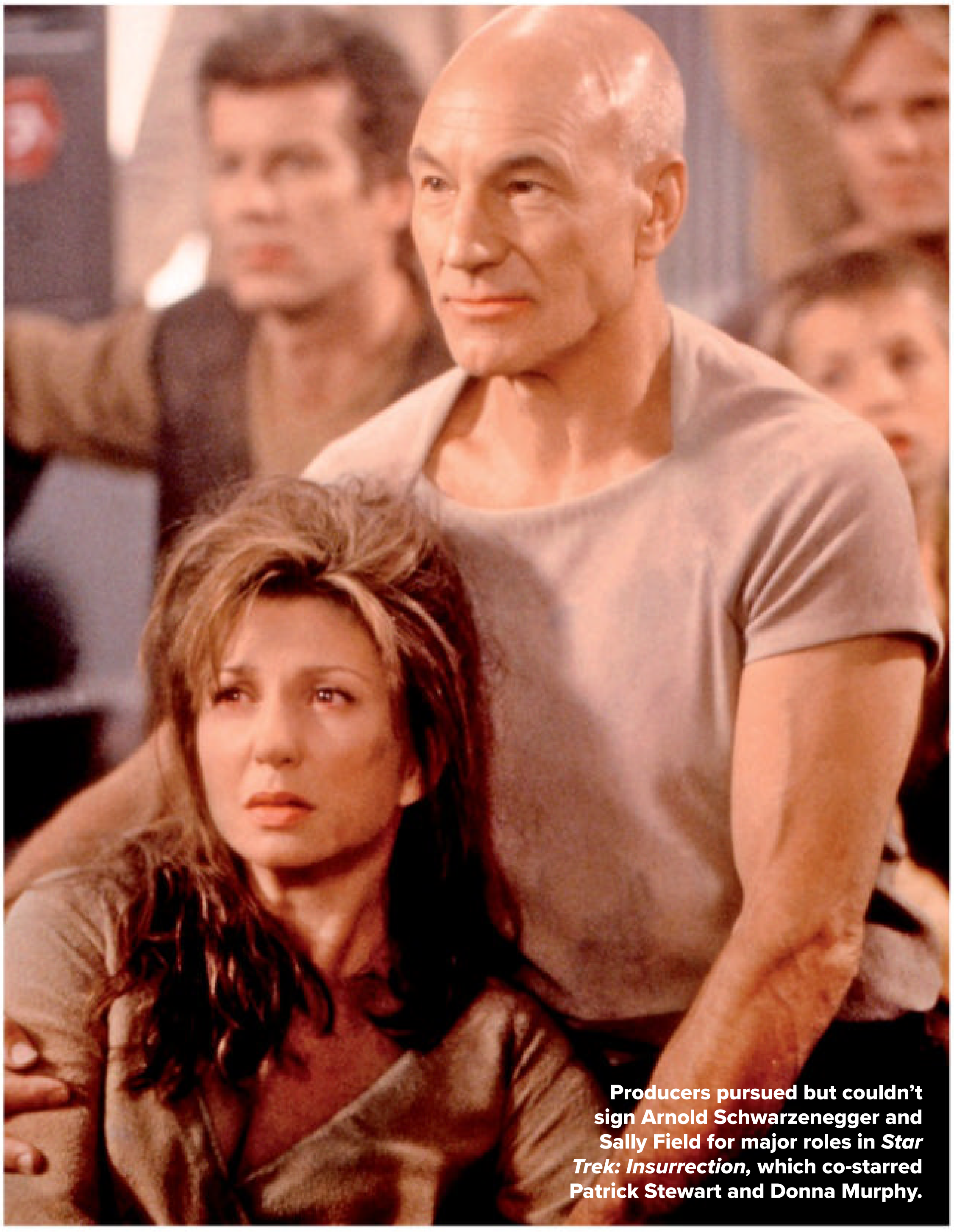
Walter Koenig, William Shatner and James Doohan appeared in *Generations*, but Leonard Nimoy felt there was no reason for Spock to be in it.

First Contact guest star James Cromwell became the first actor in a *Star Trek* project to actually say the phrase "Star Trek."

STAR TREK: INSURRECTION

1998

Regarded as perhaps the most cerebral installment of the franchise, for many fans, *Insurrection* at times felt more like an undergrad philosophy class than a space epic. The film poses the intriguing moral question of whether the lives of a relative few should be sacrificed for the greater good of the rest of civilization. Directed again by Frakes, *Insurrection* finds Picard in the middle of that ethical conundrum when he learns the Federation has been involved in an experiment in which they observe life on a planet where a "metaphysic radiation" is a source of immortality for its inhabitants. That sounded fine, right up until Picard learns that the Son'a race, a faction of the Federation, wants to force the residents of the planet to leave so the Federation can reap the benefits. As brainy as this installment was, many critics still liked it. As the *San Francisco Chronicle* put it, *Insurrection* was "fun for most folks, heaven for Trekkers."



Producers pursued but couldn't sign Arnold Schwarzenegger and Sally Field for major roles in *Star Trek: Insurrection*, which co-starred Patrick Stewart and Donna Murphy.

STAR TREK: NEMESIS

2002

Nemesis was the last film to star the *Next Generation* cast—and it's no wonder the franchise was rebooted after its release. Panned by critics, *Nemesis* is the *Star Trek* movie with the lowest box-office take—just $66.3 million! The plot revolved around Deanna Troi (Marina Sirtis) and Riker getting married, but before the crew can celebrate, they must negotiate a peace treaty on a planet with clones of both Data (Brent Spiner) and Picard. The crew of *TNG* was essentially disbanded at the end, concluding what had been a successful run for this particular incarnation of the franchise.

Chris Pine got Shatner's OK before playing Kirk in *Star Trek*. Leonard Nimoy told Zachary Quinto, "You have no idea what you're in for."

UP IN THE AIR

Star Trek *hasn't graced the big screen since 2016's* Star Trek Beyond, *but fans were hopeful a new film would finally arrive in 2023. Writer/director Matt Shakman was hired to helm the next entry, but in late summer 2022, he left to direct Marvel's* Fantastic Four. *No word yet on whether this will push the new* Trek *project beyond its planned 2023 release date.*

STAR TREK

2009

J.J. Abrams, the man behind hit TV genre-dramas like *Lost* and *Alias*, was drafted onto the *Star Trek* team to reimagine the franchise for a new generation of sci-fi fans. He came up with this prequel that serves as the origin story for how the original Enterprise crew came together. The first actor Abrams cast was Zachary Quinto as Spock, and he was soon joined by Chris Pine as Kirk and Zoe Saldana as Uhura. Thanks to more time-travel technology, this film was able to give a nod to the TV series' past by featuring both Quinto's Spock and Nimoy's version, referred to here as Spock Prime. Generally well-received by critics, the new crop of actors were praised for their ability to embody the characters as played by their predecessors but also make them their own. The reboot became the highest-grossing installment of the franchise ($257 million) and won the only Academy Award in *Star Trek* history—for Best Makeup.

Secrecy was so intense during the making of the *Star Trek* reboot that at one point, it was just called *Corporate Headquarters*.

STAR TREK INTO DARKNESS

2013

Into Darkness moved the *Trek* franchise into the future by stepping back

Benedict Cumberbatch (center) wasn't the original choice to play Khan, but got the part after Steven Spielberg suggested casting him.

to the past. The story continues to follow the Enterprise crew before events in the original series, with Kirk breaking Federation restrictions to rescue Spock, who's been kidnapped by inhabitants of a primitive planet. The movie marked the farewell of Nimoy's Spock, who died in 2015. It also brought back the extremely popular bad guy Khan, who was now portrayed by Benedict Cumberbatch. Quinto's Spock even gets to yell an impassioned "Khan!!!!" as Pine's Kirk is attacked by the *Trek* baddie. However, despite all the tributes to *Star Trek*'s legacy and earning nearly $200 million, *Into Darkness* divided many fans, to the point where attendees at an official *Star Trek* fan convention once voted it the worst film in the franchise.

The release of *Star Trek Beyond* was pushed to 2016 in order to honor the 50th anniversary of the launch of the original series.

STAR TREK BEYOND

2016

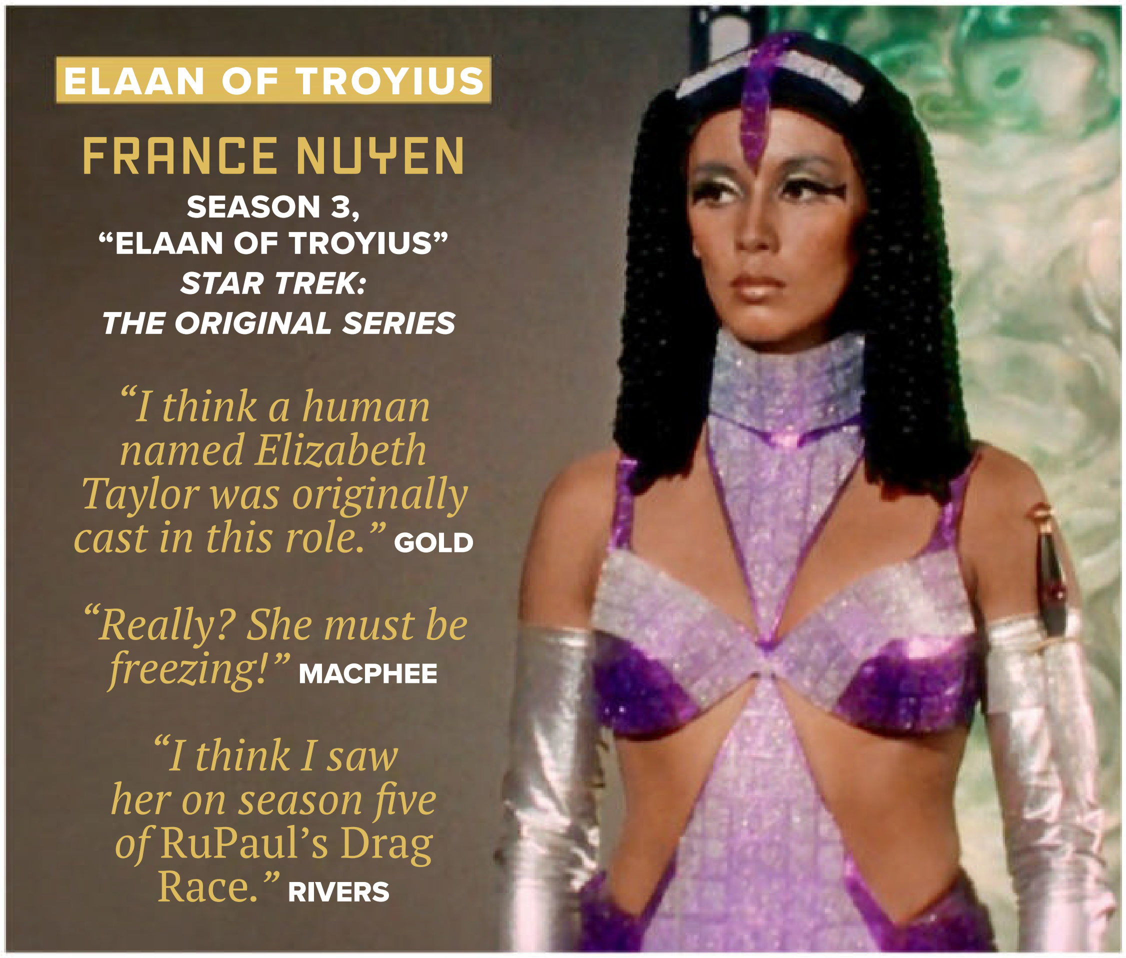
In the grand tradition of giving franchise stars creative control of the films, Simon Pegg, who portrayed Montgomery "Scotty" Scott in the movie reboots, co-wrote the screenplay for *Beyond*. His comic sensibility is evident in this outing, which finds Kirk and crew stranded on a mysterious planet after a once-human, now-reptilian mutant (Idris Elba) attacks the Enterprise. Despite Pegg's involvement, it was new-to-the-franchise director Justin Lin's fingerprints that were all over this third Abrams-produced movie. Known for his work on the frenetic *Fast & Furious* films, Lin brought more flash and action to the *Enterprise* saga and ended up making *Beyond* a popular entry in the *Trek* film canon.

GOING IN STYLE

Throughout its many incarnations, there's never been any doubt that Star Trek *has set its fashion sense to stun.* **BY CRAIG TOMASHOFF**

Make no mistake, every entry in the *Star Trek* franchise has showcased some killer fashion—and it's not just those infamous red shirts that require whoever slips one on to die.

From the starship crews to the evil aliens who always seemed to be after them, the *Trek* wardrobe has been like Mr. Spock's ears: a little out-of-this world. To get some professional opinions about *Star Trek*'s sartorial splendor, we assembled a crew of intergalactic fashion police to weigh in with their thoughts—comedian Judy Gold, designer Dalia MacPhee and TV host Melissa Rivers. Here's what they had to say about some of the cosmic costumes from various *Star Treks* over the years.



ELAAN OF TROYIUS

FRANCE NUYEN

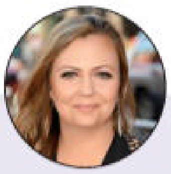
SEASON 3,
"ELAAN OF TROYIUS"
STAR TREK:
THE ORIGINAL SERIES

"I think a human named Elizabeth Taylor was originally cast in this role." **GOLD**

"Really? She must be freezing!" **MACPHEE**

"I think I saw her on season five of RuPaul's Drag Race." **RIVERS**

JUDY GOLD is a veteran actress/stand-up comedian/author who currently hosts the podcast *Kill Me Now*. To learn more about what she's up to, go to *judygold.com*.



DALIA MACPHEE's designs have been worn by celebrities such as Scarlett Johansson. *Entertainment Tonight* has called her brand "couture with a conscience."

MELISSA RIVERS is a best-selling author, as well as an entertainment journalist and producer who co-created and co-hosted the E! series *Fashion Police*.

LT. ILIA

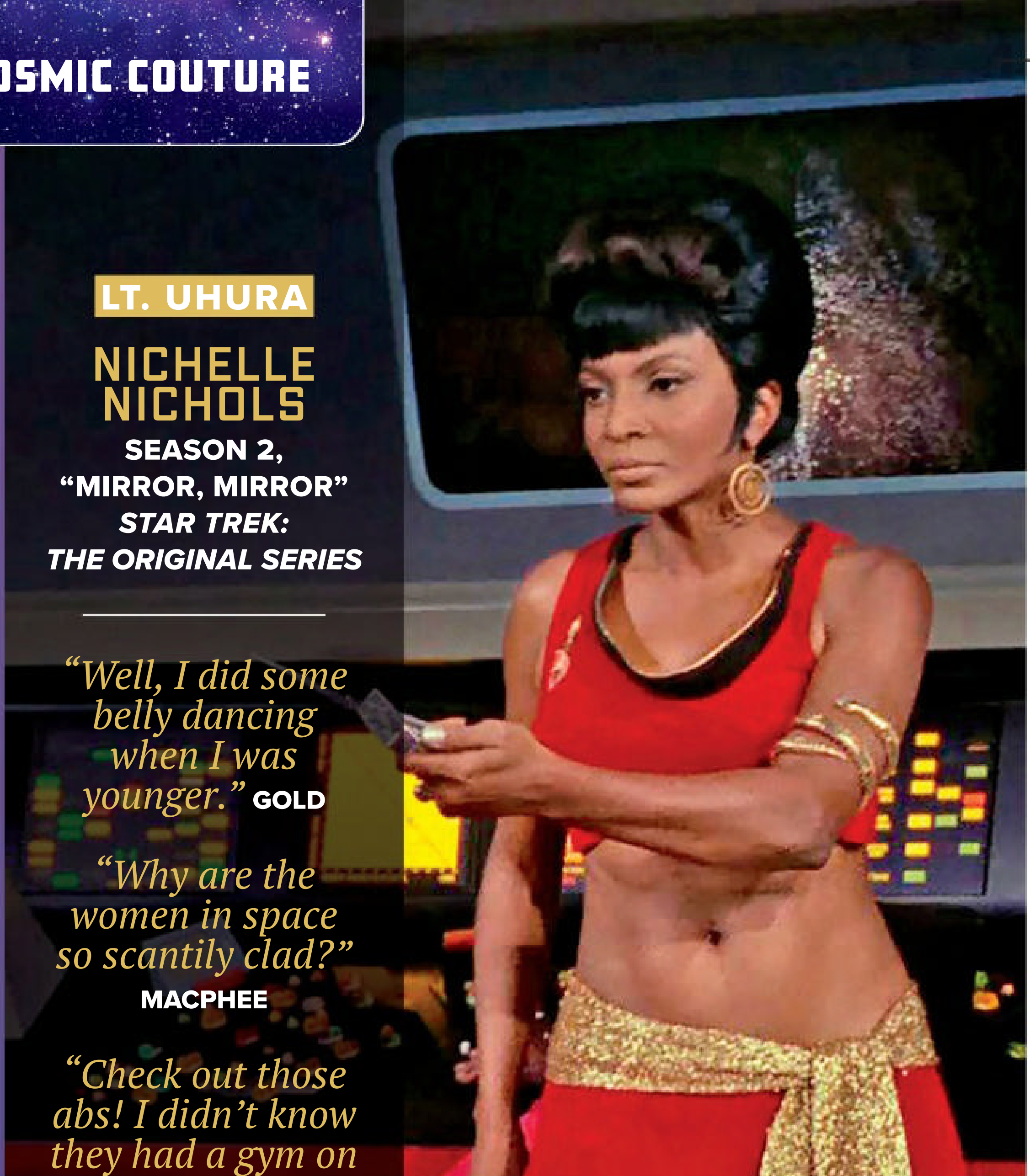
PERSIS KHAMBATTA

STAR TREK: THE MOTION PICTURE

"Don't hate me because I'm beautiful." **GOLD**

"All you have to do is add feathers and a tail and Björk could wear it to the Oscars." **RIVERS**

Persis Khambatta was so traumatized about having to shave her head for the first *Star Trek* film that she briefly saved her hair in a box.



LT. UHURA

NICHELLE NICHOLS

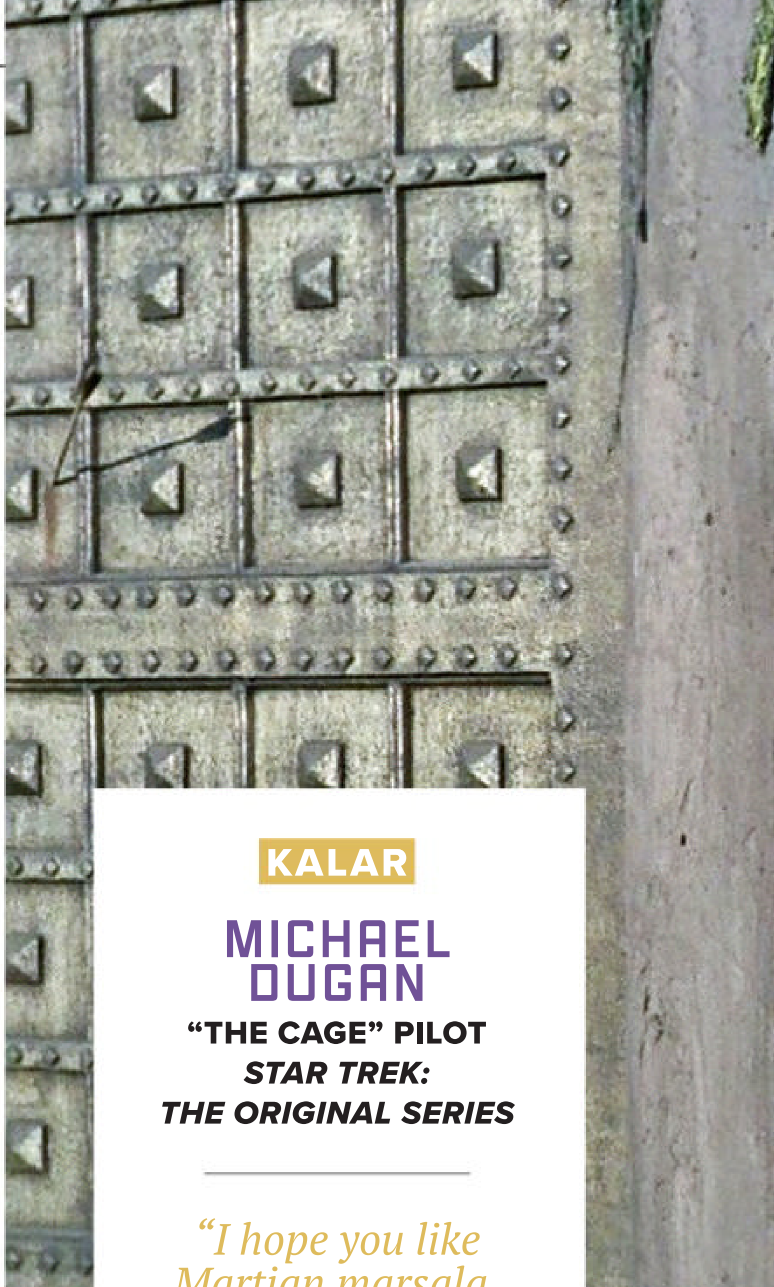
SEASON 2,
“MIRROR, MIRROR”
STAR TREK:
THE ORIGINAL SERIES

“Well, I did some belly dancing when I was younger.” **GOLD**

“Why are the women in space so scantily clad?” **MACPHEE**

“Check out those abs! I didn’t know they had a gym on the Enterprise.” **RIVERS**

Belly buttons were banned from being shown on TV until this 1967 episode in which Uhura traveled to an alternate universe where the outfits just happened to display them.



KALAR

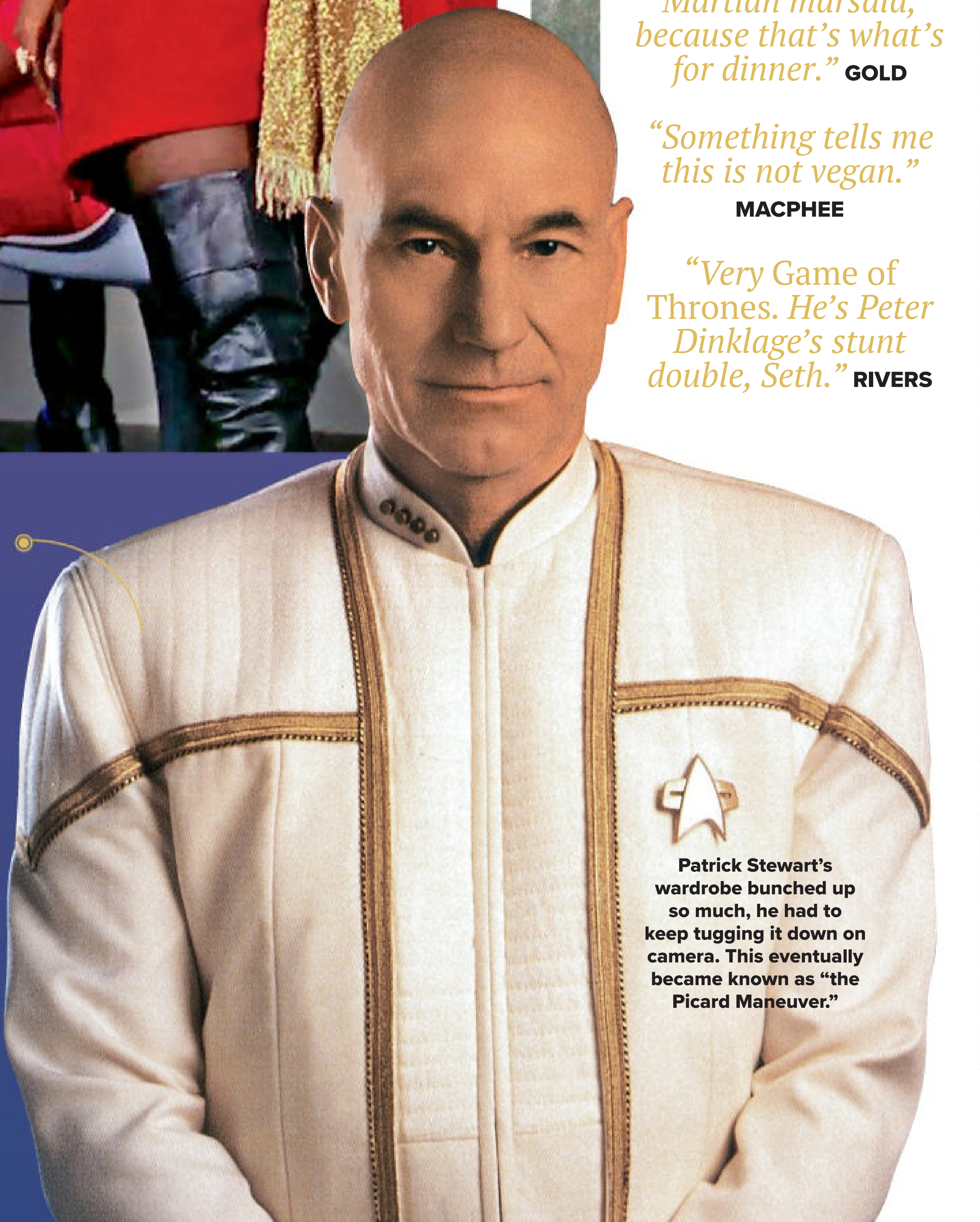
MICHAEL DUGAN

“THE CAGE” PILOT
STAR TREK:
THE ORIGINAL SERIES

“I hope you like Martian marsala, because that’s what’s for dinner.” **GOLD**

“Something tells me this is not vegan.” **MACPHEE**

“Very Game of Thrones. He’s Peter Dinklage’s stunt double, Seth.” **RIVERS**



CAPT. PICARD

PATRICK STEWART

STAR TREK:
INSURRECTION

“There must be an ashram on this ship.” **MACPHEE**

“I love Patrick Stewart for so many reasons but most of all because he never has a bad hair day.” **RIVERS**

Patrick Stewart’s wardrobe bunched up so much, he had to keep tugging it down on camera. This eventually became known as “the Picard Maneuver.”

Michael Dugan played a Kalar warrior in the original *Star Trek* pilot, although this character would turn out to be an illusion created by the Talosians.

Discovery designer Gersha Phillips says that whenever Michelle Yeoh wears her outfits, "She does something with them that's just quite magical."

ADAM, GIRL #2 AND MAVIG

CHARLES NAPIER, PHYLLIS DOUGLAS & DEBORAH DOWNEY

SEASON 3, "THE WAY TO EDEN"
STAR TREK: THE ORIGINAL SERIES

"I thought they said, 'No females allowed.'" **GOLD**

"Spaceships throw the best raves!" **MACPHEE**

"Look! It's The Real Housewives of the Enterprise!" **RIVERS**

In this episode that aired near the end of the original series' run, a group of space hippies board the Enterprise and ask to be taken to the land of Eden.

PHILIPPA GEORGIOU

MICHELLE YEOH

STAR TREK: DISCOVERY

"Did someone say rain?" **GOLD**

"I actually have this outfit." **MACPHEE**

"If Bruce Lee and Lucy Liu had a daughter with no fashion sense, this would be her." **RIVERS**

CHEKOV, KIRK AND SCOTTY

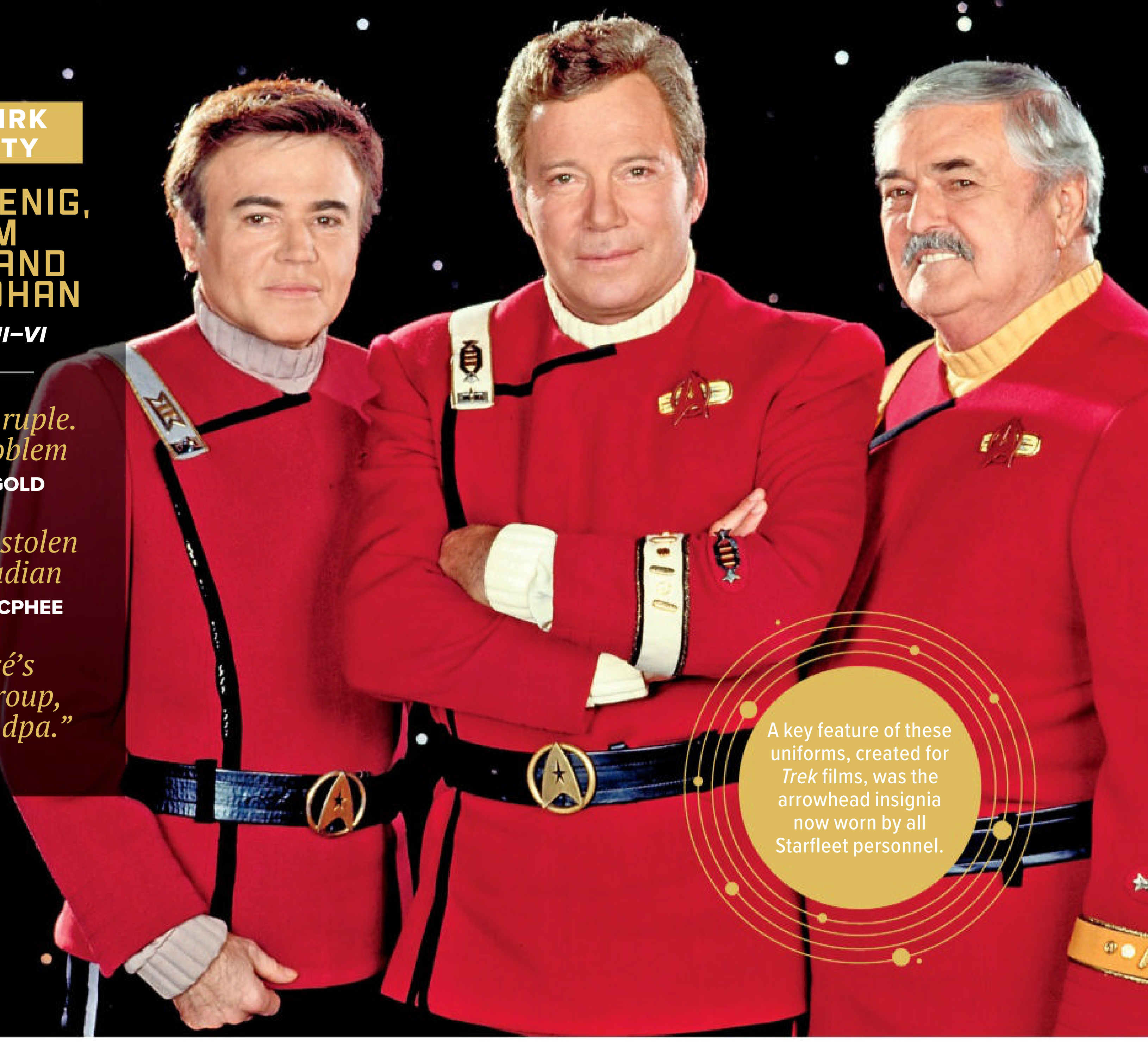
WALTER KOENIG, WILLIAM SHATNER AND JAMES DOOHAN

SERIES FILMS *II–VI*

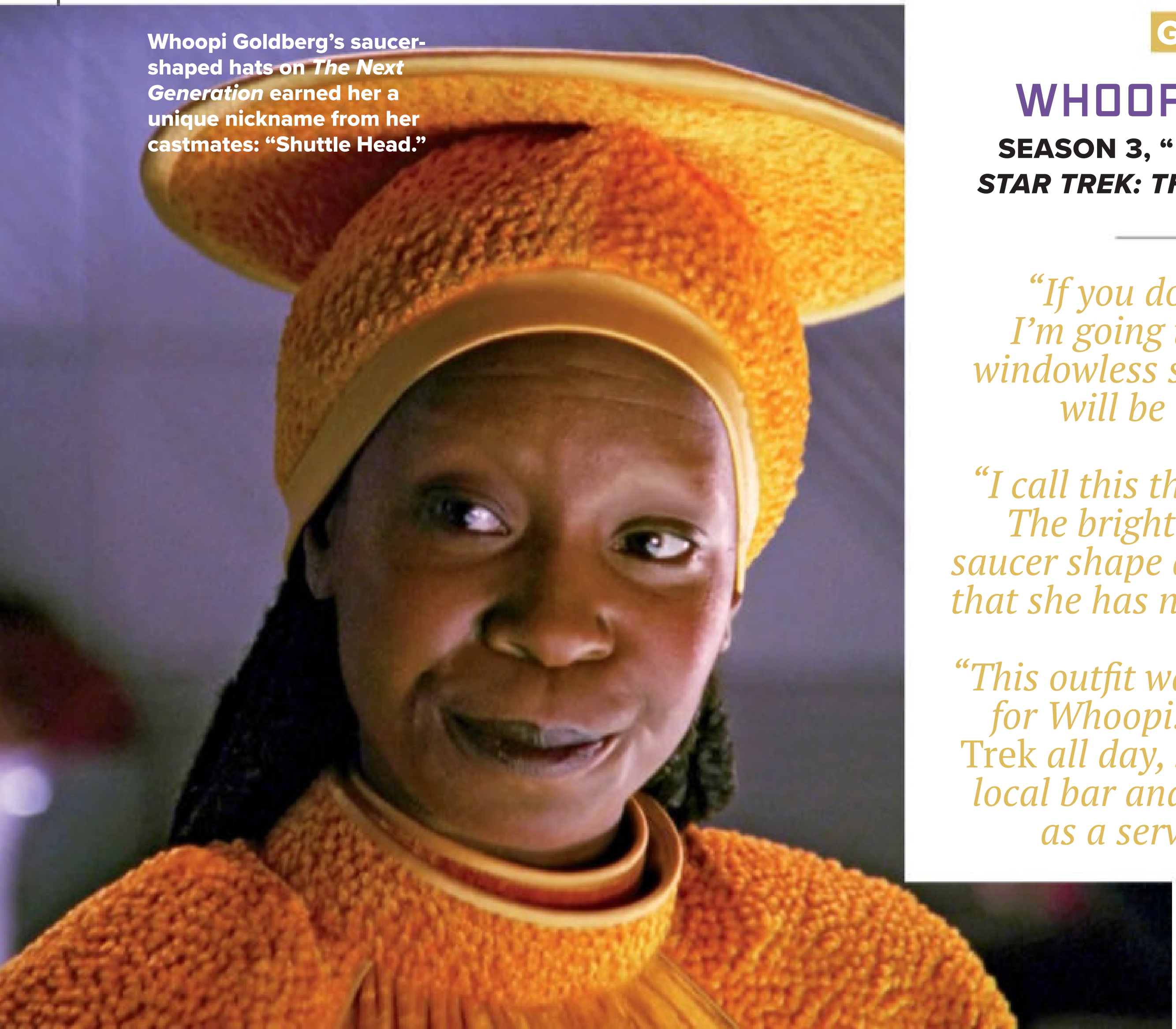
"It's called a thruple. You have a problem with that?" **GOLD**

"This look was stolen from the Canadian Mounties." **MACPHEE**

"It's Beyoncé's new backup group, Destiny's Grandpa." **RIVERS**



A key feature of these uniforms, created for *Trek* films, was the arrowhead insignia now worn by all Starfleet personnel.



Whoopi Goldberg's saucer-shaped hats on *The Next Generation* earned her a unique nickname from her castmates: "Shuttle Head."

GUINAN

WHOOPI GOLDBERG

SEASON 3, "HOLLOW PURSUITS"
STAR TREK: THE NEXT GENERATION

"If you don't shut up, Joy, I'm going to put you in that windowless spaceship and there will be no view!" **GOLD**

"I call this the flying-saucer hat. The bright orange color and saucer shape distract from the fact that she has no eyebrows." **MACPHEE**

"This outfit was a big moneymaker for Whoopi. After filming Star Trek all day, she'd go down to the local bar and make tips working as a service tray." **RIVERS**

Rachel Nichols says that after her kissing scenes with Chris Pine, his face would be so covered with green makeup that it had to be wiped down between takes.

GAILA

RACHEL NICHOLS

***STAR TREK* (2009)**

"Here's a photo from when our spaceship stopped in Greenland for a few days." **GOLD**

"This is what happens when you go completely gluten free." **RIVERS**

MR. SPOCK

LEONARD NIMOY

STAR TREK: THE MOTION PICTURE

"I just have to wear it for a few weeks so the doctor can monitor my heart rate." **GOLD**

"If you press the button, the eyebrows get released back into the void." **MACPHEE**

"I find this shocking. Shocking! Everyone knows that Mr. Spock was a winter." **RIVERS**

Dr. Spock's outfit, a big departure from what he wore in the original series, was one of more than 700 costumes made for the first *Trek* film.

The micro-miniskirts featured regularly in the original *Star Trek* series were considered to be an empowering sign of women's liberation.

MARLENA MOREAU

BARBARA LUNA

SEASON 2, "MIRROR, MIRROR"
STAR TREK: THE ORIGINAL SERIES

"One of these days these boots are gonna walk all over you." **GOLD**

"This is Mr. Spock's personal assistant, Teri. She's so busy sharpening his ears that she doesn't have time to condition her hair or accessorize." **RIVERS**

A-Z

From the Andorians to Zobral, here's a look at some of

TALOSIANS

ORIONS

There are certainly lots of similarities between the *Star Trek* universe and the world in which we all currently reside. For instance, on the whole, their hairstyles aren't radically different from ours. Much of their futuristic technology—wireless communicators, automatic doors and portable computers, for instance—has been replicated in present day. The starship crews like to unwind by knocking back a few drinks every now and again just like us (although our world is a bit short on its Saurian brandy supply).

However, there is one significant difference between our world and *Star Trek*'s. Here on Earth, we have a hard time spotting aliens and apparently the ones humans have hung onto are kept in one easy-to-remember location in the Nevada desert. Meanwhile, out among the United Federation of Planets, aliens are pretty much everywhere you look. There are so many that, to paraphrase an old saying, you can't tell the extraterrestrials without a scorecard. So, to help familiarize you with some of the more intriguing beings in the *Star Trek* universe, we asked a couple of *Trek*-xperts—John Kirk, who writes regularly for Trekcore.com, one of the world's largest *Star Trek* news sites, and Zachary Auburn, author of the book *A Field Guide to the Aliens of Star Trek: The Next Generation* (available at devastatorpress.com)—for help. Here's what they had to say.

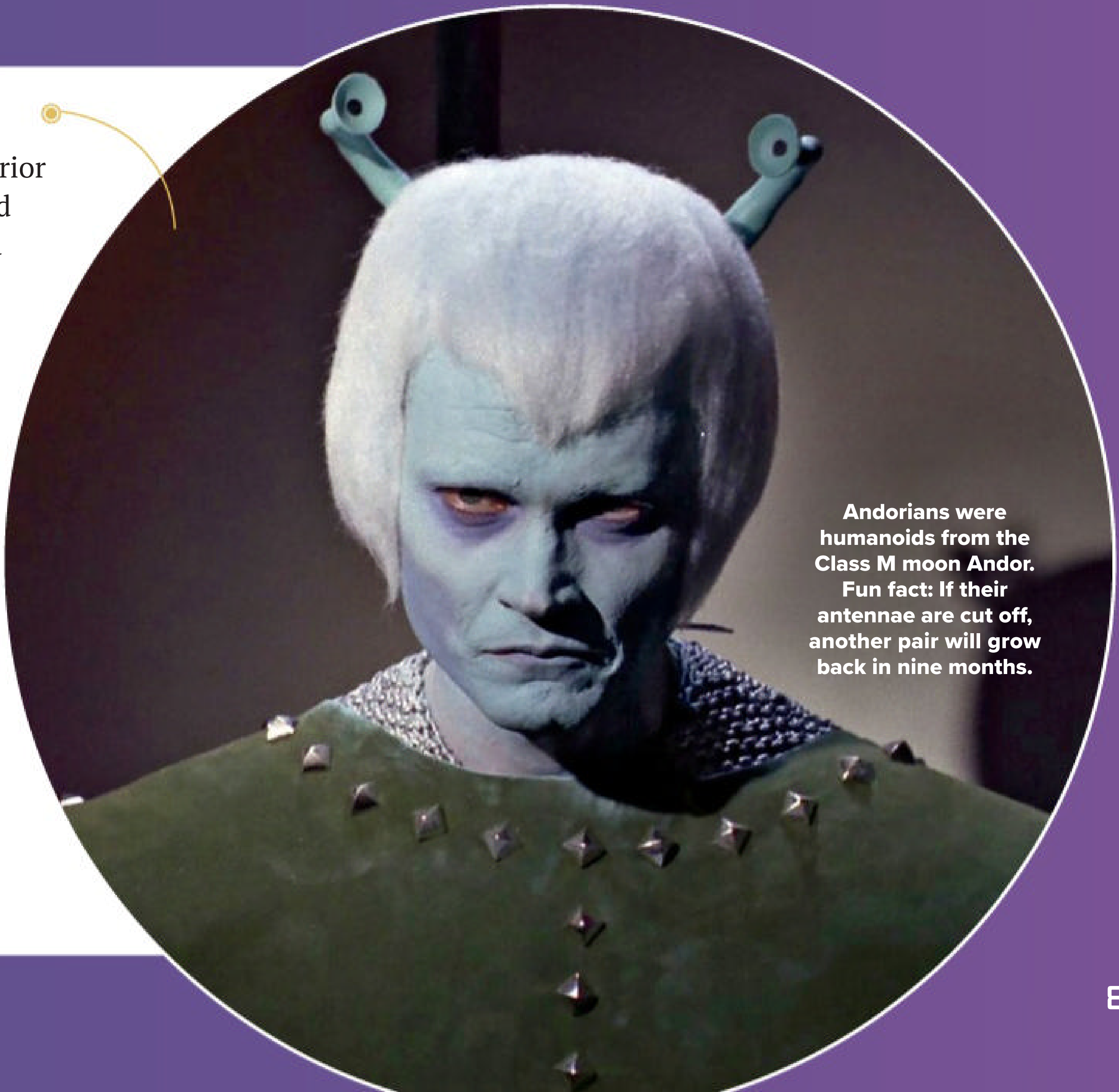
GUIDE TO STAR TREK'S ALIENS

the creatures populating the franchise's planets. BY CRAIG TOMASHOFF

A

ANDORIANS

They are "a proud, warrior race…easily recognized by their white hair, blue skin and distinctive antennae," says Kirk, adding that they are known for easily adapting to extreme environmental conditions, seeing as how their home planet is covered in ice. They've got quick tempers and a prickly sense of pride as well, leading Auburn to point out that Andorians "generally are kind of jerks to people, possibly because Starfleet keeps the thermostat set too high?" Nevertheless, their jerk factor didn't prevent them from being one of the founding members of the Federation.



Andorians were humanoids from the Class M moon Andor. Fun fact: If their antennae are cut off, another pair will grow back in nine months.

B BORG

They are the baddest of the bad, a cybernetic species that, according to Kirk, "exist only to assimilate other species" as part of their search for perfection. He notes that they are also "ruthless, cold and merciless by nature." They also have a very distinctive look, which Auburn describes as "the aesthetic of a goth kid who also just discovered steampunk." They were first introduced on *Next Generation* and only failed to take over the Federation when, Auburn explains, "they managed to pull off the equivalent of what happens when people keep hitting 'reply all' on a mass email in order to tell everyone else to stop hitting 'reply all.'"

C CARDASSIANS

There was a time when the Cardassians were a cultured race known for their art and architecture, according to Kirk. However, those days are long gone for this reptilian-looking bunch because their main planet's resources were ultimately depleted. Now, Kirk adds, they've developed a militaristic society that has turned them into "an insecure and deceitful species." Despite that, Auburn considers the Cardassians to be the *Star Trek* race that seems the most like modern humanity, which "A) is a burn on modern humanity; and B) allows them to be some of the richest and most flawed characters throughout the franchise."

The Cardassians' intelligence service, the Obsidian Order, is feared throughout the galaxy, according to Kirk.

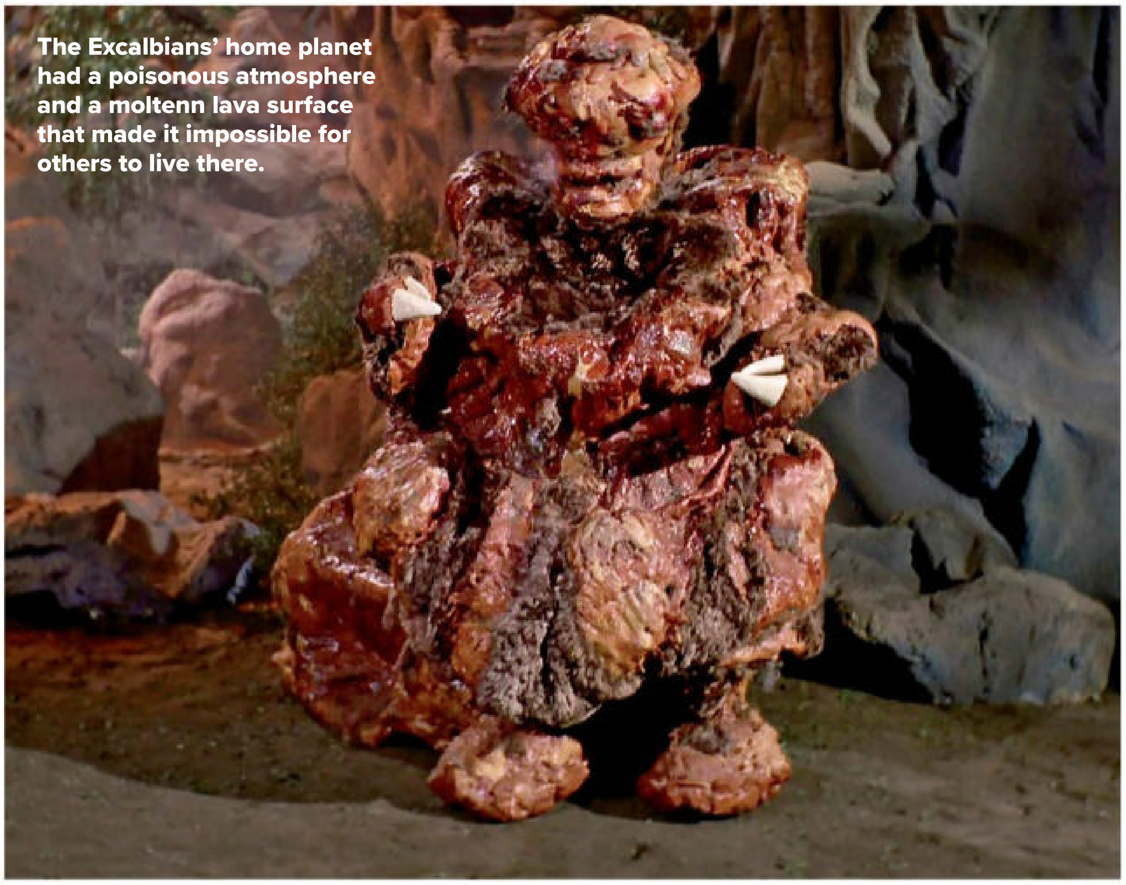
The *Next Generation* episode "Best of Both Worlds" shocked fans when the heroic Picard was transformed into Locutus of Borg.

D

DENOBULANS

These aliens first appeared on *Star Trek: Enterprise* in the form of Chief Medical Officer Dr. Phlox. Denobula was one of the first places to sign on with the Coalition of Planets, an earlier incarnation of the United Federation of Planets. Its residents are “known for polygamous relationship customs” and “are a fairly jovial species and have extremely large families,” says Kirk. Their most distinguishing trademark is an ability to inflate their facial features to appear intimidating when threatened. Adds Kirk, “Their extended and oversized smiles can also be unnerving!”

The jovial Denobulans loved having large families so much, their home planet was reportedly filled with roughly 12 billion of them.



The Excalbians' home planet had a poisonous atmosphere and a moltenn lava surface that made it impossible for others to live there.

E

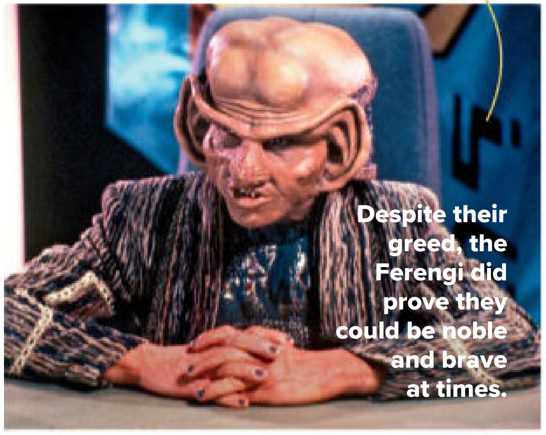
EXCALBIANS

These creatures are apparently pretty rare, having had only one known encounter with the Federation. An Excalbian named Yarnek once summoned Capt. Kirk and Mr. Spock to the planet's surface to help them learn the difference between good and evil. “If Yarnek was a typical member of his species, then Excalbians would have considerable psychic abilities, including telekinesis, matter transmutation and telepathy,” explains Kirk. “Rock-like and fairly immobile in physicality, what they lack in dexterity they make up for with their mental prowess.”

F

FERENGI

You can recognize the goblin-like Ferengi by their short stature, their beyond Will Smith-sized ears and their sharp teeth. The species developed a bit of a reputation for greed, deceit and self-interest, but according to Auburn, their portrayal got a little more positive thanks to Ferengi like Quark, Nog and Rom, who were regulars on *Star Trek: Deep Space Nine*. “They also got to prove themselves noble and brave at times and, to paraphrase Quark, sure, their culture might worship capitalism and self-interest to a degree that would make Ayn Rand wet her pants with glee, but unlike humans, at least they never had slavery,” he explains.



Despite their greed, the Ferengi did prove they could be noble and brave at times.

The Gorn are known for being very territorial, as well as for their enhanced strength, sophisticated starships and some extremely sharp claws.

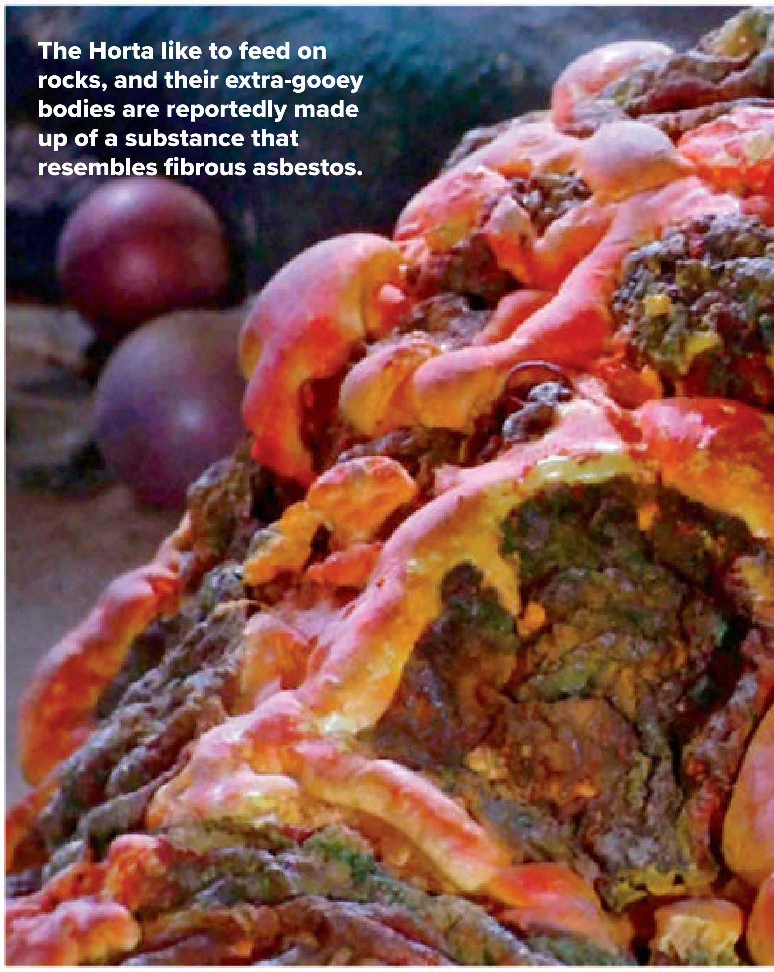
The Gorn are best known for appearing in the original series episode "Arena," where Kirk and a Gorn captain do battle.

GORN

Auburn describes these beings as "a species of aliens that look like giant lizards and who, as luck would have it, also happen to move with the speed and dexterity of a man wearing a giant lizard outfit." They do possess super strength and toughness, which Auburn says allowed the Gorn to easily "shrug off having giant papier-mâché boulders thrown at them" in a legendary, if cheesy, battle with Capt. Kirk in an episode of the original series.

HORTA

The Enterprise crew first encountered this silicon-based life-form in an original series episode called "The Devil in the Dark." In that installment, Federation miners dug into a pile of rock that they hadn't realized was the Horta's eggs. As the episode's miners discovered, the Horta can move through solid objects like rock and stone the way humans move through air, according to Kirk, but they aren't the easiest creatures to gaze upon. "They look like a melted cheese bagel," Kirk says, "but emit a powerful body acid that can instantly melt through rock." Given that description, it's safe to assume the Enterprise crew may have opted for eggs for breakfast the day after their Horta encounter.



The Horta like to feed on rocks, and their extra-gooey bodies are reportedly made up of a substance that resembles fibrous asbestos.

I IMMUNOCYTIC GEL WORM

With a truly terrifying name like that, it's a good thing this particular critter is pretty rare in the *Star Trek* canon. According to Kirk, these squirm-inducing worms were grown, hosted and harvested in Dr. Phlox's medical laboratory on the Enterprise NX-01. He notes that only Dr. Phlox knew what their purpose in the universe was, and that perhaps their most distinguishing feature is that they were kept in a pink, viscous-looking fluid.

J JEM'HADAR

These guys are, as Auburn puts it, "just your typical alien species who've been genetically engineered to be super soldiers and are terminally addicted to a drug dispensed to them by another race of beings (the Changelings) they worship as living gods. So...pretty boring." Kirk describes the Jem'Hadar as "possibly the most lethal soldiers ever created" but, adds Auburn, they are also "noble and honorable warriors."

Auburn says the Klingons are "probably the most prominent nonhuman race" in *Star Trek* lore.

K KLINGONS

Even if you are someone who doesn't know a disruptor from a phaser, chances are you've heard of these bad boys and girls. "They have a prolific history as a warrior race and as a fierce enemy," explains Kirk. "Among the first enemies of the Federation, the Klingon Empire over time has become one of its staunchest allies...the Klingons fight for honor and base their society around this ideal." They are one of the most complex groups to appear on *Star Trek*. What's the most important thing to remember about Klingons? Auburn points to the fact that they "love to fight, love to drink, love to eat, love to party and love to have complicated power struggles between two dozen noble houses vying for power."

L LEGARANS

Kirk describes this race as "a species surrounded in mystery." After spending nearly 100 years corresponding with the Federation ambassador, they finally agreed to actual contact but even after the dialogue began, very little was known about their history. In fact, says Kirk, the Federation is pretty clueless about the Legarans beyond knowing that they "prefer to live in a pool of viscous liquid at a temperature of 150 degrees Celsius and that they dislike lighting." Which means we do know one other thing: Legarans would make horrible college roommates.

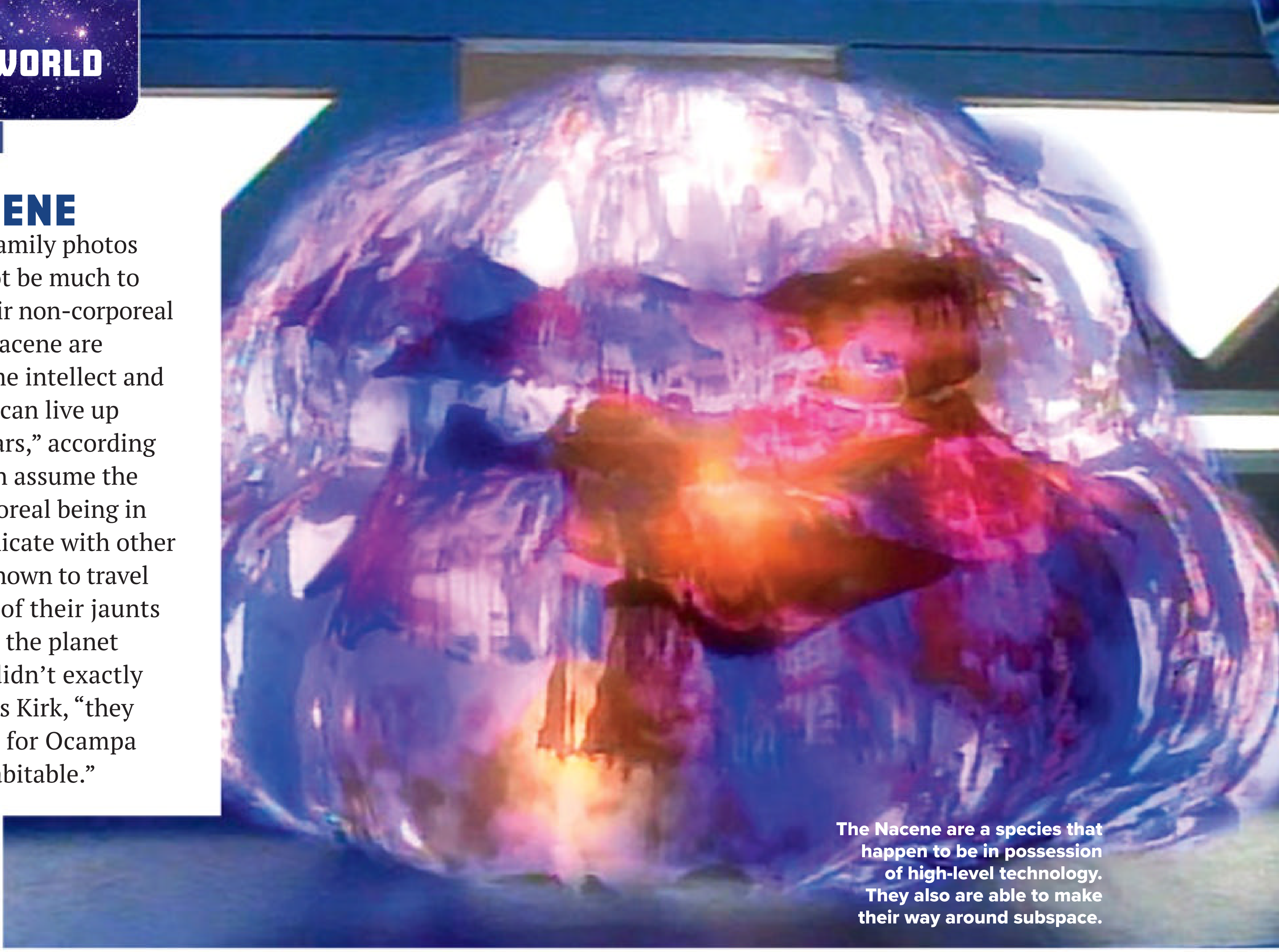
M MUGATO

The most important thing to know about the Mugato is that Ben Stiller named the villainous *Zoolander* character Mugatu after the creatures. The second-most important thing? The Mugato is native to the planet Neural and fiercely loyal to its mate, ready to wreak revenge on anyone who harms or kills said life partner. Oh, and the Mugato possess a horn along with poisonous fangs. Explains Auburn, "The Mugato was like a weird white ape with a giant horn sticking out of its head, and I guess it has venom as well? That just seems like overkill to me."

There's no antidote for the Mugato's poison, except the root of the mahko plant. And there's just one place to find it: its home planet, Neural.

N NACENE

Their family photos may not be much to look at, given their non-corporeal nature, but the Nacene are "beings of extreme intellect and pure energy who can live up to a thousand years," according to Kirk. "They can assume the illusion of a corporeal being in order to communicate with other species and are known to travel the galaxy." One of their jaunts included a trip to the planet Ocampa, which didn't exactly go well since, says Kirk, "they were responsible for Ocampa becoming uninhabitable."



The Nacene are a species that happen to be in possession of high-level technology. They also are able to make their way around subspace.

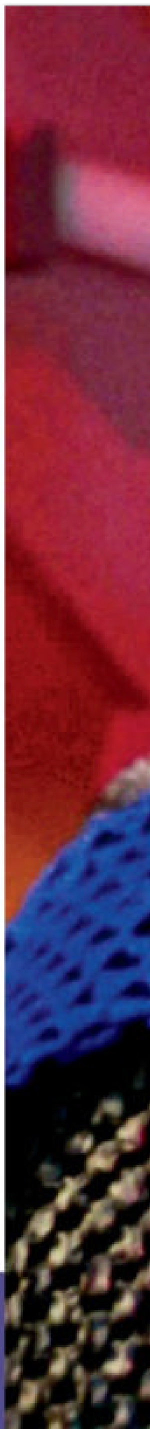
Orions are a group of aliens probably best known, says Kirk, for "their sensual behavior and propensity for criminal activity."

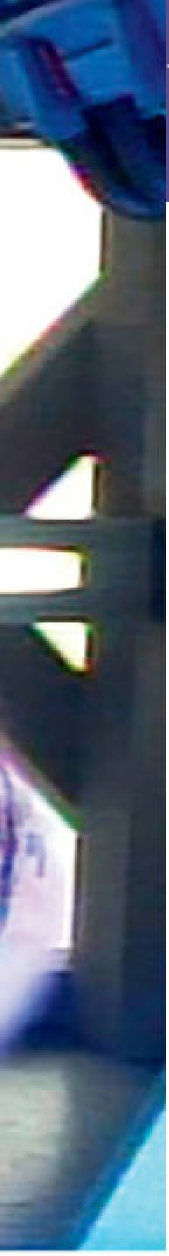
O ORIONS

The way Auburn sees it, all you need to know about this species boils down to three basic facts: "A) They're green; B) They're well known for having a crime syndicate; and C) They practice sex slavery and everyone acts like this is no big deal—*Star Trek*, you're supposed to be better than this!" Kirk is a bit more circumspect, noting that Orions are known for being free spirits and Orion females in particular "have the natural ability to emit mind-altering pheromones, making them both powerful and highly desirable."

P THE PROPHETS

The Prophets are non-corporeal beings known as "wormhole aliens" because they live in, well, the wormhole connecting the Alpha and Gamma Quadrants. Kirk says they're regarded as gods by the Bajorans thanks to "their control over time and space and their ability to grant special perception of these things to the Bajorans."





THE Q

"The Q is basically what you'd get if YouTube comments were a nigh-omnipotent alien demigod," says Auburn. "Once in a while OK, but usually smug, self-righteous a--holes!" The Q also "have often interfered in the affairs of lesser-developed species like the races in the Federation simply out of a capricious desire to entertain themselves," adds Kirk. "Immortal, they're often bored and fascinated by humanity in particular because of the potential they display."

The Q are, according to Kirk, a "seemingly omnipotent race of creatures who share a collective identity." They first showed up on *Next Generation*.

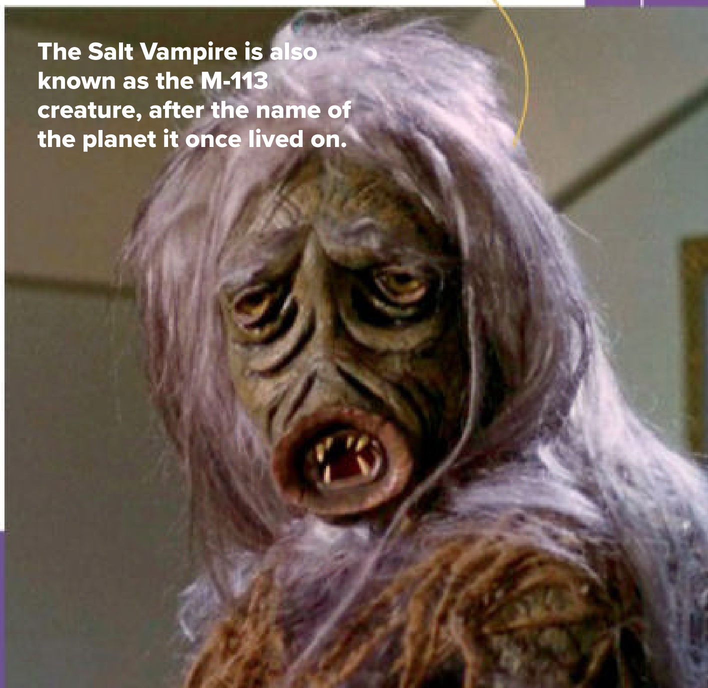
ROMULANS

Kirk describes the Romulan Star Empire as one of the most powerful political entities in the Alpha Quadrant, "rivaling both the Federation and the Klingon Empire for supremacy." They are offshoots of the Vulcans but unlike that race, Romulans "embrace their emotions but are decidedly ruthless, cold and calculating by nature...they are a dangerous species and not to be regarded lightly." Auburn goes even further, explaining that when they left the Vulcans, they created a civilization "based on being super sneaky and having cool-looking ships. Which, given that during *The Next Generation* the Romulans alone are a power that matches the combined might of the entire Federation, means they might be onto something."

Romulans, says Auburn, are "Vulcans that fled their planet and settled on Romulus and started their own civilization based on being super sneaky."

SALT VAMPIRE

No, this isn't some fancy new dinner recipe at a hipster restaurant. Rather, the lone Salt Vampire out there was the sole survivor of an extinct species, according to Kirk. He explains that the Salt Vampire was notable for its ability "to disguise itself to look like a loved one by an unspecified type of hypnosis" and then drain salt from its prey. Unfortunately for this sad critter, it has apparently now gone to that Great Spice Rack in the Sky after being killed off in self-defense by Dr. McCoy.

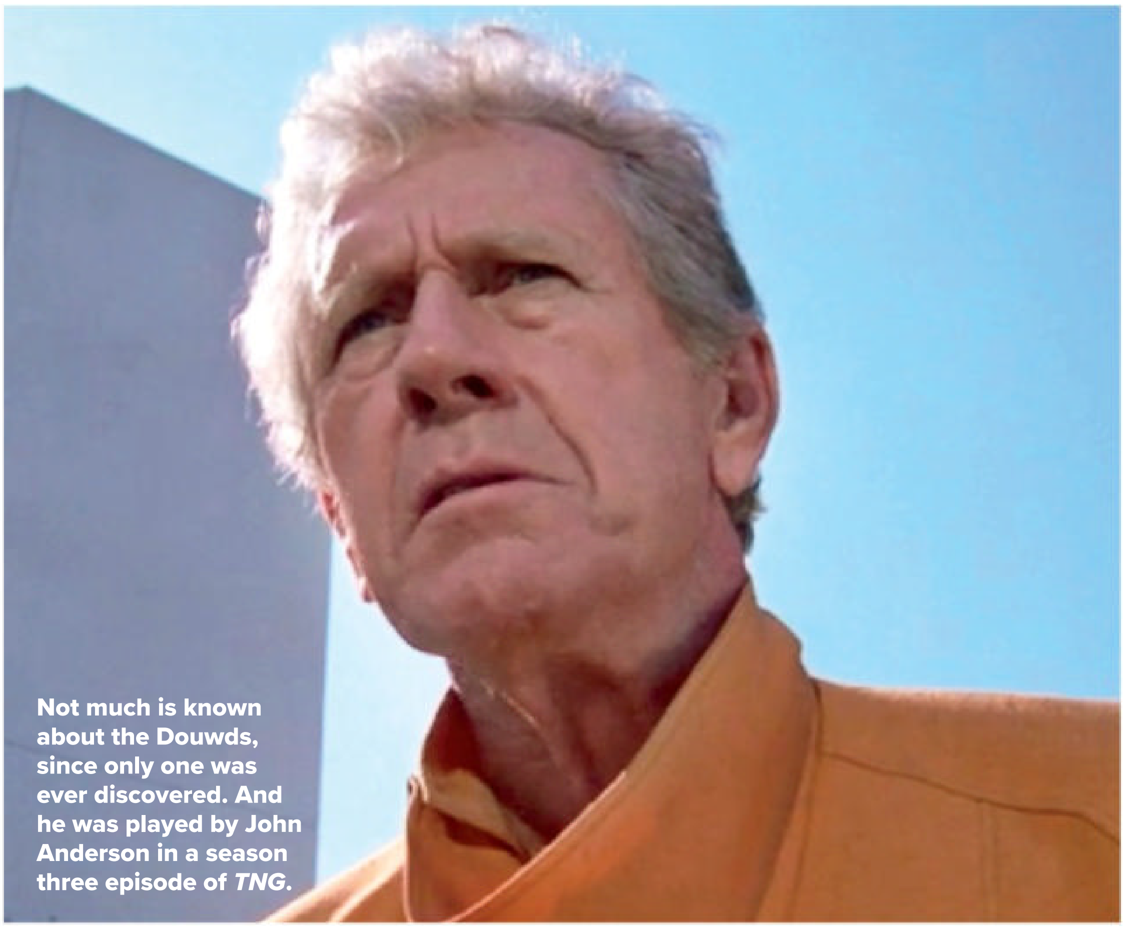


The Salt Vampire is also known as the M-113 creature, after the name of the planet it once lived on.

TALOSIANS

This secretive species mastered the ability to dig into human minds and cloud them with illusions, according to Kirk. Their home planet was ravaged by war for years, to the point that the Talosians started hiding underground while using their mind control powers to fend off attackers. They popped up very early in the *Star Trek* canon, as the nemesis in the original series' first pilot, but they'd apparently grown older and wiser by the time they appeared in a *Star Trek: Discovery* episode wherein they helped heal an ailing Spock.

The Talosians "have lost the ability to reproduce and they need humanity to help repopulate their planet," explains Kirk.



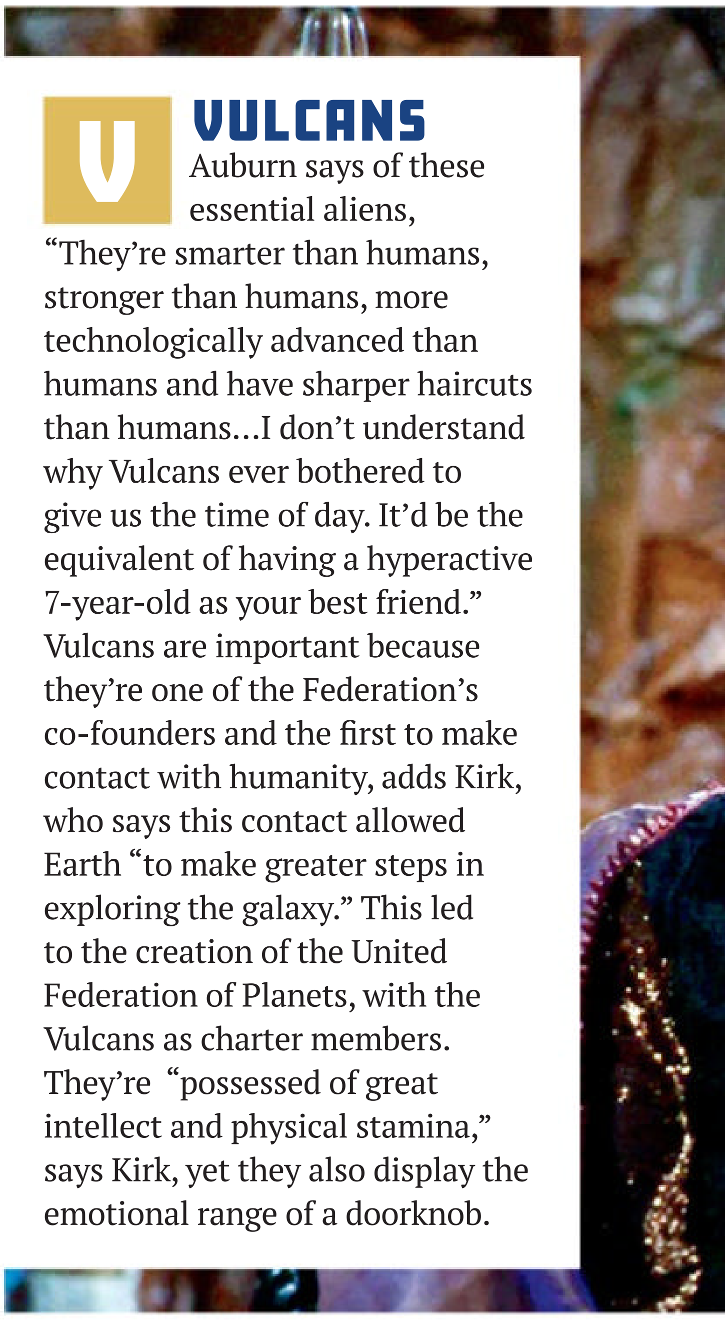
Not much is known about the Douwds, since only one was ever discovered. And he was played by John Anderson in a season three episode of *TNG*.

UXBRIDGE, KEVIN (A DOUWD)

First, it's important to know that there once was a species known as The Douwd, immortal beings made of pure energy that could create and destroy in an unbelievably powerful way. That included an ability to create illusions of people who have passed away. Only one Douwd individual was ever known to the Federation, a being who came to Earth in the 23rd century and assumed the form of a human whose name was Kevin Uxbridge. He fell in love with a woman named Rishon and even after marrying her, he kept his Douwd identity a secret. After the planet they moved to was attacked by invaders, he used his abilities to destroy those attackers and then sentenced himself to exile, creating a replica of Rishon to, as Kirk puts it, "remind him of happier days."

VULCANS

Auburn says of these essential aliens, "They're smarter than humans, stronger than humans, more technologically advanced than humans and have sharper haircuts than humans…I don't understand why Vulcans ever bothered to give us the time of day. It'd be the equivalent of having a hyperactive 7-year-old as your best friend." Vulcans are important because they're one of the Federation's co-founders and the first to make contact with humanity, adds Kirk, who says this contact allowed Earth "to make greater steps in exploring the galaxy." This led to the creation of the United Federation of Planets, with the Vulcans as charter members. They're "possessed of great intellect and physical stamina," says Kirk, yet they also display the emotional range of a doorknob.



W

WADI

According to Auburn, the Wadi are the first aliens the crew on *Star Trek: Deep Space Nine* encountered that had managed to come to them from somewhere on the other side of the wormhole. They ultimately made just one appearance in the *Trek* franchise, which Auburn believes is a good thing since this particular species turned out to be one of the universe's most annoying. "The Wadi are the equivalent of that friend who invites you over to play board games, and you're all psyched to play some Catan. But when you get there, he or she announces you're playing something with a 200-page rule book and 500 pieces and it takes 12 hours to play a single game."

X

XINDI

There isn't just one Xindi to deal with. Explains Kirk, "There are at least five different variants of the Xindi species, who were first encountered with their attack upon Earth in the year 2153." (The five are the Primates, the Arboreals, the Aquatics, the Insectoids and the Reptilians.) He says three of these species realized they'd been manipulated by "beings from another time," so they joined an alliance with Earth in order to potentially join the United Federation of Planets in the 26th century.

The Xindi first showed up in the season two finale of the original *Star Trek*, and returned for the premiere of the third season of the series.

The emotionally remote Vulcans have adopted a life philosophy that is built around the principles of logic and reason, says Kirk.

Y

YUTAN (ONE OF THE HILL PEOPLE)

The planet Neural was not only home to the aforementioned Mugato monster. It was also where a tribe, known as the Hill People, existed in "a stage of technology similar to Earth's Stone Age," according to Kirk. Yutan was a scout for the Hill People, who at one point helped Capt. Kirk when Kirk was attacked by a Mugato. Fun fact: After the Klingons gave other Neural tribes weapons that used gunpowder, Capt. Kirk did the same for the Hill People.

Yutan (Gary Pillar) showed up in the 19th episode of the original series' second season.

Z

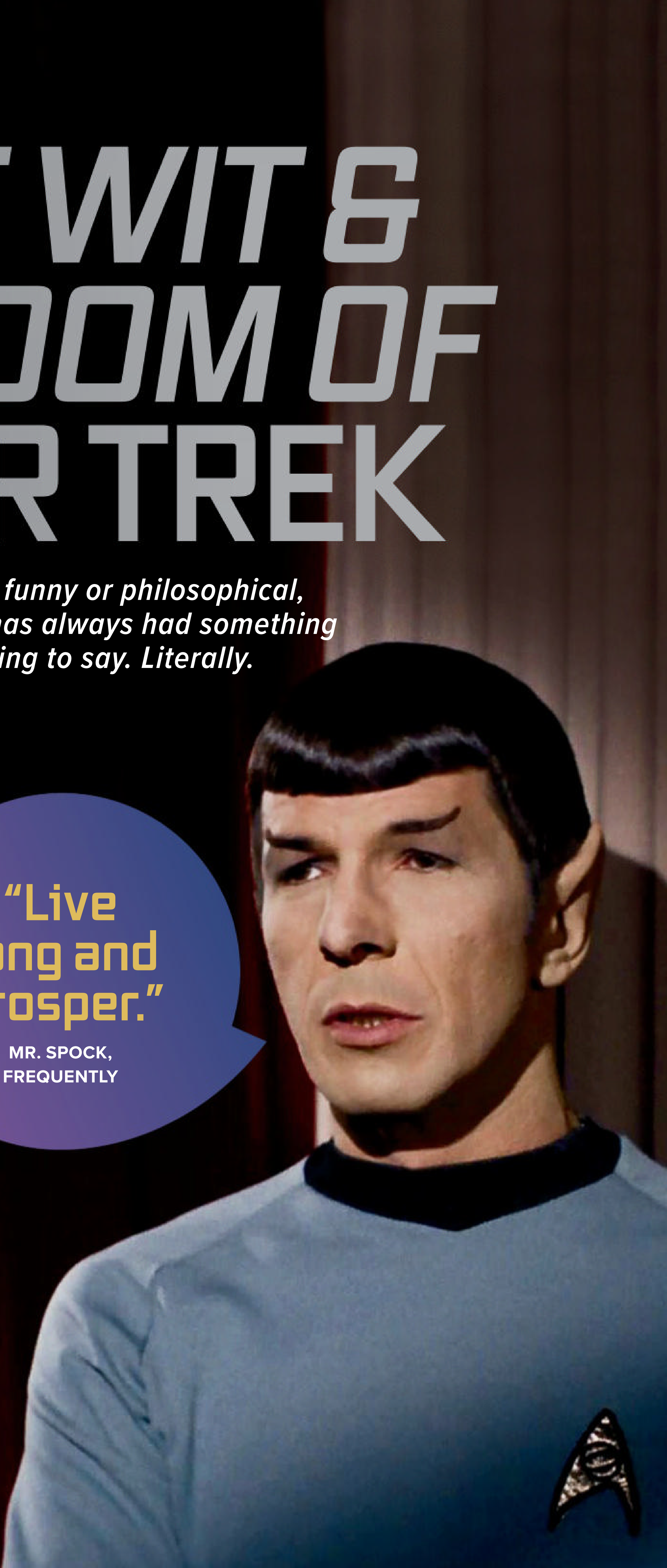
ZOBRAL (ONE OF THE TOROTHANS)

The Torothans were more a clan than a species, Kirk says, and lost on an unnamed planet. Their first brush with the *Star Trek* universe came courtesy of the Enterprise NX-01 in the year 2152, when the crew was on its way to a pleasure planet called Risa. Within the Torothan clan was a rebel named Zobral, who believed they were "using deadly force, like aerial bombardments and mortar attacks, to put down dissidents," according to Kirk. In a parallel to plenty of real-life incidents, Zobral was tired of peaceful protests and "turned to terrorism and rebellion to achieve a better society."

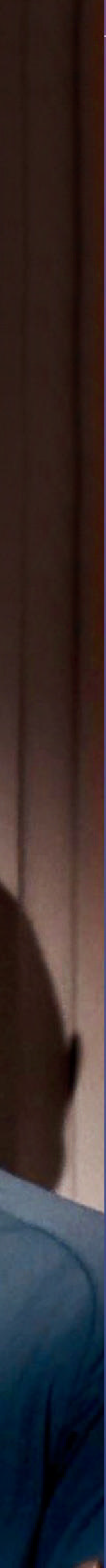
THE WIT & WISDOM OF STAR TREK

Whether it's funny or philosophical, the franchise has always had something interesting to say. Literally.

You knew it right from the first 30 seconds of the opening credits: *Star Trek* was going to be a show that spoke to audiences in a way few other series ever had. Space as "the final frontier"? Willing to travel "where no man had gone before"? The mission was to "seek out new life and new civilizations"? There was something deeper going on here, something more thoughtful and loquacious than what you'd catch on contemporary shows like *Gomer Pyle, U.S.M.C.* or *Bewitched*. Some of the dialogue would be heady. Some would be hysterical. Whatever direction any episode in any of the many series or films has taken over the years, lines from *Star Trek* have always resonated with audiences everywhere. With that in mind, here is a look at some of the most memorable quotes from the franchise.



> "Live long and prosper."
>
> **MR. SPOCK, FREQUENTLY**



OTHER MR. SPOCK QUOTES

“Logic is the beginning of wisdom, not the end.”
STAR TREK VI: THE UNDISCOVERED COUNTRY

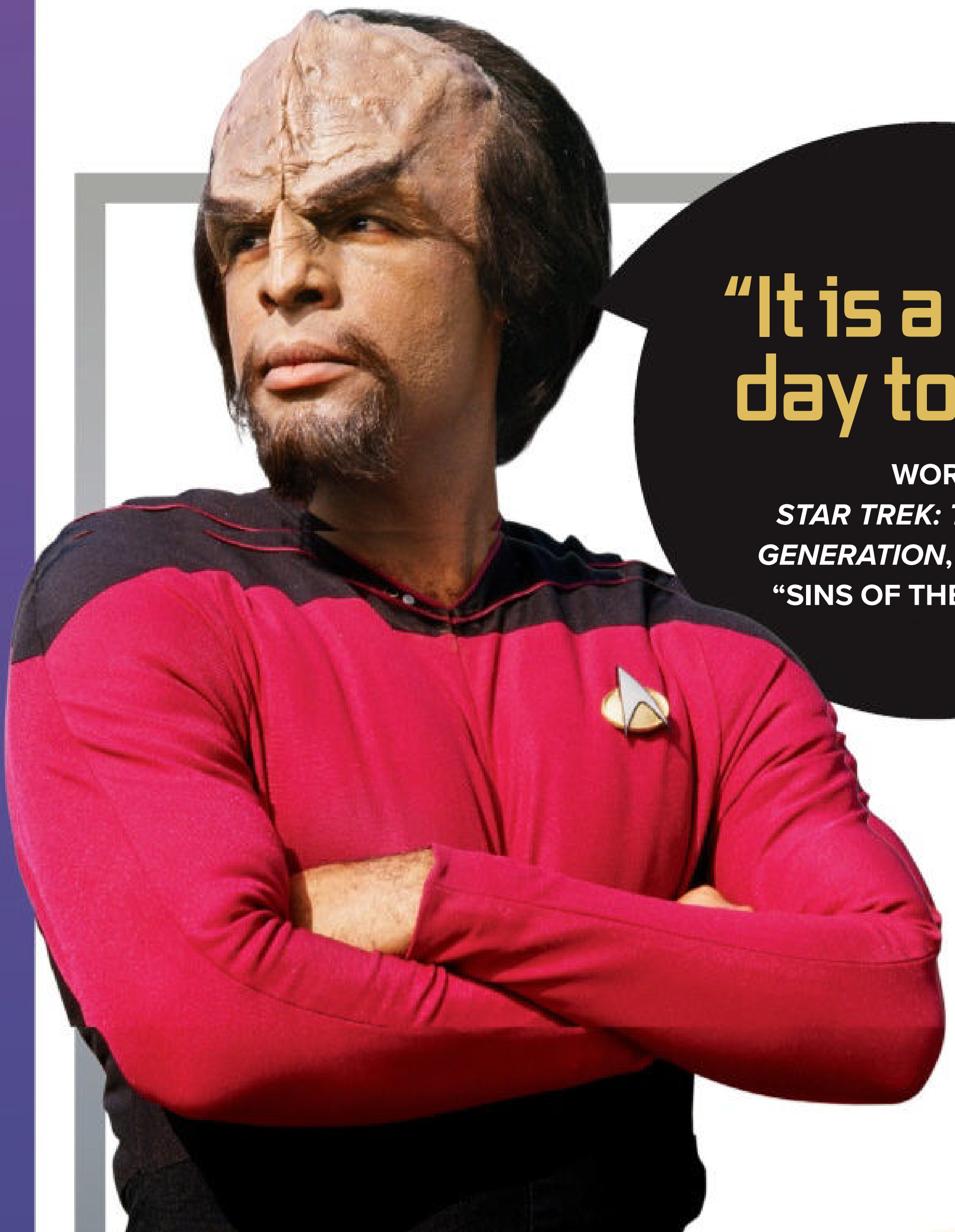
“Computers make excellent and efficient servants, but I have no wish to serve under them.”
***STAR TREK*, SEASON 2, “THE ULTIMATE COMPUTER”**

“Insufficient facts always invite danger.”
***STAR TREK*, SEASON 1, “SPACE SEED”**

“You may find that having is not so pleasing a thing after all as wanting. This is not logical, but it is often true.”
***STAR TREK*, SEASON 2, “AMOK TIME”**

“Curious how often you humans manage to obtain that which you do not want.”
***STAR TREK*, SEASON 1, “ERRAND OF MERCY”**

“Change is the essential process of all existence.”
***STAR TREK*, SEASON 3, “LET THAT BE YOUR LAST BATTLEFIELD”**



“It is a good day to die.”

WORF
***STAR TREK: THE NEXT GENERATION*, SEASON 3, “SINS OF THE FATHER”**

“You can use logic to justify almost anything. That’s its power. And its flaw.”

CAPT. KATHRYN JANEWAY
***STAR TREK: VOYAGER*, SEASON 1, “PRIME FACTORS”**

"I never knew what a friend was until I met Geordi. He spoke to me as though I were human.... He accepted me for what I am. And that, I have learned, is friendship. But I do not know how to say goodbye." —Data
***STAR TREK: THE NEXT GENERATION*, SEASON 5, "THE NEXT PHASE"**

"I would gladly risk feeling bad at times if it also meant that I could taste my dessert." —Data
***STAR TREK: THE NEXT GENERATION*, SEASON 5, "HERO WORSHIP"**

"Improve a mechanical device and you may double productivity. But improve man, you gain a thousand fold." —Khan Noonian Singh
***STAR TREK*, SEASON 1, "SPACE SEED"**

"Resistance is futile."
THE BORG, FREQUENTLY

"A library serves no purpose unless someone is using it." —Mr. Atoz
***STAR TREK*, SEASON 3, "ALL OUR YESTERDAYS"**

"A man either lives life as it happens to him, meets it head-on and licks it or he turns his back on it and starts to wither away." —Dr. Phil Boyce
***STAR TREK*, SEASON 1, "THE MENAGERIE"**

"Your will to survive, your love of life, your passion to know.... Everything that is truest and best in all species of beings has been revealed to you. Those are the qualities that make a civilization worthy to survive." —Lai the Vian
***STAR TREK*, SEASON 3, "THE EMPATH"**

"Fun will now commence." —Seven of Nine
***STAR TREK: VOYAGER*, SEASON 6, "ASHES TO ASHES"**

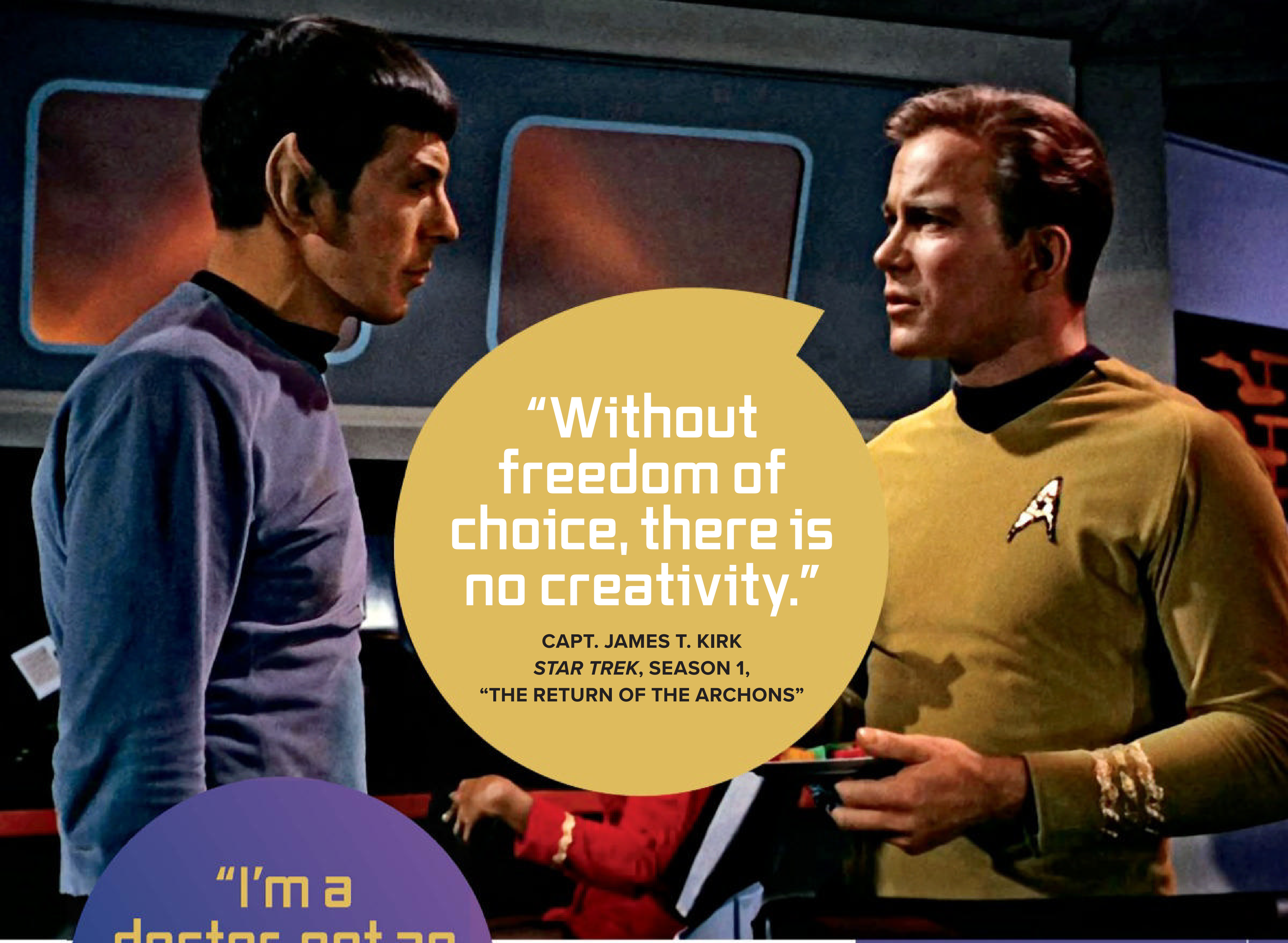
"It's not safe out here. It's wondrous, with treasures to satiate desires both subtle and gross, but it's not for the timid." —Q
***STAR TREK: THE NEXT GENERATION*, SEASON 2, "Q WHO"**

OTHER CAPT. JEAN-LUC PICARD QUOTES

"Live now. Make now always the most precious time. Now will never come again."
***STAR TREK: THE NEXT GENERATION*, SEASON 5, "INNER LIGHT"**

"With the first link, the chain is forged. The first speech censored, the first thought forbidden, the first freedom denied, chains us all irrevocably."
***STAR TREK: THE NEXT GENERATION*, SEASON 4, "THE DRUMHEAD"**

"Make it so."
CAPT. JEAN-LUC PICARD, FREQUENTLY



“Without freedom of choice, there is no creativity.”

CAPT. JAMES T. KIRK
STAR TREK, SEASON 1,
“THE RETURN OF THE ARCHONS”

“I’m a doctor, not an escalator.”

DR. LEONARD “BONES” MCCOY
STAR TREK, SEASON 2,
“FRIDAY’S CHILD”

OTHER "BONES" MCCOY QUOTES

“When the personality of a human is involved, exact predictions are hazardous.”
STAR TREK, SEASON 3,
“THE LIGHTS OF ZETAR”

“I’m a doctor, not a bricklayer.”
STAR TREK, SEASON 1,
“THE DEVIL IN THE DARK”

“I’m a doctor, not a coal miner.”
STAR TREK, SEASON 3,
“THE EMPATH”

OTHER CAPT. JAMES T. KIRK QUOTES

“We prefer to help ourselves. We make mistakes but we’re human—and maybe that’s the word that best explains us.”
STAR TREK, SEASON 2,
“I, MUDD”

“They used to say that if man was meant to fly, he’d have wings. But he did fly. He discovered he had to.”
STAR TREK, SEASON 2,
“RETURN TO TOMORROW”

ARE YOU A TREK-XPERT?

The original Star Trek *TV series went on its final mission decades ago, but thanks to syndication (and the passion of Trekkies), it's never been forgotten. Try this trivia quiz to see how much you remember.*

1 ***Star Trek* creator Gene Roddenberry named the USS Enterprise after a ship that took part in what famous World War II conflict?**

a The Pearl Harbor attack
b The Battle of the Bulge
c The Fight for Kirk-istan
d The Battle of Midway

2 **Which original series cast member recorded a disco version of the *Star Trek* theme?**

a Nichelle Nichols
b Leonard Nimoy
c William Shatner
d The third red shirt from the left

3 **What famous character from classic British fiction inspired the character of Capt. James T. Kirk?**

a Oliver Twist
b Horatio Hornblower
c Sherlock Holmes
d Benny Hill

4 **What U.S. town decided to declare itself the future birthplace of Capt. Kirk?**

a Riverside, California
b Enterprise, Alabama
c Shatnerville, Pennsylvania
d Riverside, Iowa

5 **According to fan website Ex Astris Scientia, how many times did Kirk bare his torso?**

a 79
b 21
c 13
d He never appeared fully bare-chested.

6 **What was Ensign Sulu's first name?**

a Bo
b It was never revealed.
c George
d Hikaru

7 **What did Leonard Nimoy witness as a child that inspired his Vulcan Salute?**

a A pianist stretching his hands before a concert
b A University of Texas fan making the "Hook 'em, Horns!" gesture
c An interpreter signing for the hard of hearing
d A hand gesture during a service at an Orthodox Jewish synagogue

James Doohan (Mr. Scott) was the initial creator of the Klingon language, which first appeared in *Star Trek: The Motion Picture*.

8 In early incarnations of Roddenberry's script for *Star Trek*, what was the Enterprise named?

a The *Yorktown*
b The *Millennium Falcon*
c The *Saratoga*
d The *Mayflower*

9 How many times did members of the Enterprise crew specifically say to chief engineer Montgomery Scott, "Scotty, beam me up!"

a 137
b 1, in the film *The Voyage Home*
c None. That exact line was never used.
d 79, or once per episode

10 What classic 1930s movie inspired Dr. "Bones" McCoy's multiple variations of the line, "I'm a doctor, not a…"?

a *The Kennel Murder Case*
b *Dammit, I'm A Doctor!*
c *The Wizard of Oz*
d *It Happened One Night*

11 How many times did McCoy utter his other famous catchphrase, "He's dead, Jim!"?

a None. That exact line was never used.
b 1
c 137
d 20

"He's dead, Jim!"

"Bones" McCoy's iconic "I'm a doctor, not a (fill in the blank)" line was reportedly used in the original series 11 times… although it seemed like more.

12 According to *Star Trek Blueprints*, which published actual blueprints for the Enterprise, what special facility was built on Deck 21 for the crew's entertainment?

a A basketball court
b A basketball court-sized hot tub
c A bowling alley
d Capt. Kirk's Chuckle Hut and Lounge

13 Because of a limited budget, *Star Trek* occasionally filmed on the set of what famous TV comedy?

a *The Andy Griffith Show*
b *Gilligan's Island*
c *That's My Tribble!*
d *My Mother, the Starship*

14 Which Enterprise crew member was originally supposed to make out with Uhura for TV's first interracial kiss, before the honor went to Kirk?

a Mr. Sulu
b Carol, the lunch lady
c Mr. Spock
d Khan

15 What does the name "Uhura" translate to in Swahili?

a Enlightened One
b Freedom
c Arlene
d Nichelle

ANSWERS 1) D 2) A 3) B 4) D 5) C 6) D 7) D 8) A 9) C 10) A 11) D 12) C 13) A 14) C 15) B

***Star Trek Beyond* was dedicated to Leonard Nimoy and Anton Yelchin, who both died prior to the movie's 2016 release.**

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